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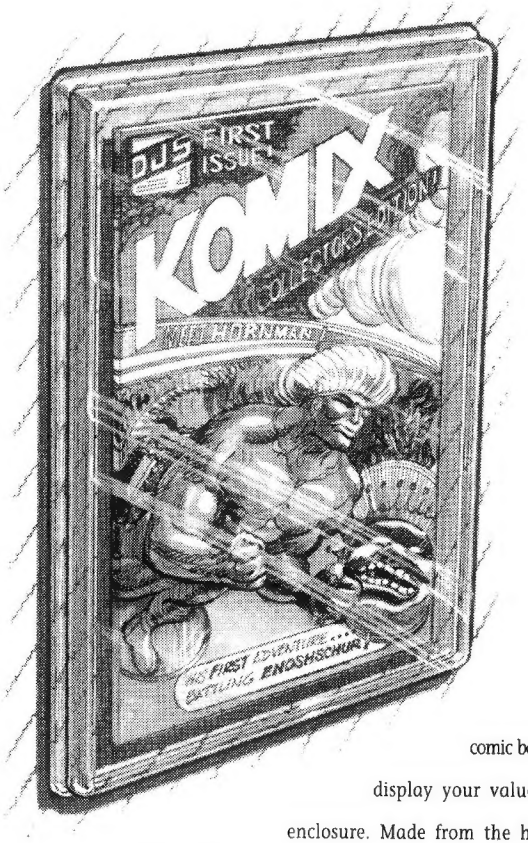

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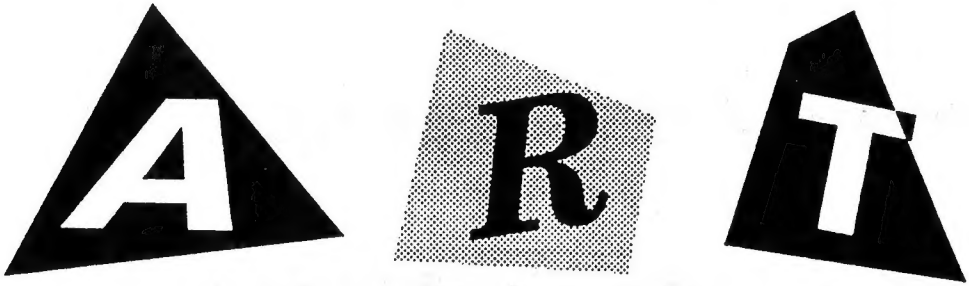

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One "ashcan" comic was rushed to the copyright office in Washington DC to register the title and logo art. Another was placed in the publisher's files. Often extra "ashcans" were made and given to editors and other employees as souvenirs. Sometimes these rarities surface in today's comics collector marketplace.

In recent years the collector's market has been deluged with a flood of objects tagged as "ashcan" comics. These contemporary previews and mini-comics are not the real thing.

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A Letter From The Editor

Well, I guess it had to happen eventually. CBM prices are going up. Since the very beginning of CBM, every effort was made to hold the line on advertising rates and subscriptions. But now the "economic imperatives" of increasing publication costs just can't be ignored any longer. It is simply a matter of survival, which many of you, I feel, will understand.

Some of you, whom I have spoken with personally, know that CBM has been more of a "labor of love" than a profit making venture. With that special situation comes both caveat and pleasure. The caveat is this: When a magazine is run at a "break even" level, there is little room to absorb increases in publishing costs. The pleasures, as you might have guessed, are many and they include: The opportunity to meet and exchange collecting interests and ideas with enthusiasts from all over the world. The wonderful information and data that is being compiled for posterity. And, last but not least, the hundreds of new collector acquaintances and friendships that are made every month. All of these are part of the "adventure" of publishing a fan magazine.

I know some of our supporters might raise an eyebrow at this announcement of price increases. To those CBM readers who might, I hope you will consider two things. First, If you compare ad rates and subscription rates (even with the increases) CBM is still a real bargain. And second, please be assured that CBM will continue to emphasize Golden Age and Silver Age comic books as its' main focus.

But enough of the maudlin! There is also a lot of good news to talk about!. I'm very excited about the articles planned for upcoming issues. Some of them include: "DC's Rare Silver Age Title, The Brave And The Bold", "The Funtastic World Of Hanna-Barbera Comics", "A CBM Salute to Creig Flessel", "A Price Guide For Price Guides 1992", "Behind The Lines Of The Enemy Ace", "The Bizarre World Of Basil Wolverton", "What You Don't Know About Harvey Comics' Values", and "Batman Before Robin", to name just a few. And don't forget about our regular gang of columnists. They've informed me that future articles will contain an incredible amount of invaluable information as well as a whole lot of fun!

As a collector, it's that kind of information (and fun) that I really want to read about. I've been avidly pursuing this hobby for a little over thirty years now, and I never fail to learn something new and interesting with every issue of The COMIC BOOK MARKETPLACE. To all of the collectors, advertisers, contributors, and fans who are regular readers, I would like to personally thank you for your support during this past year. Here's to the exciting future!. May you fill in the gaps on your want list...

As always, happy collecting...

Gary

Gary M. Carter

CBM #13

In this issue:

6 **A LETTER FROM THE EDITOR**

10 **ADVENTURES INTO WEIRD WORDS**
by Pat S. Calhoun

14 **THE FIRST 1,000 COMIC BOOKS!**
by Erik Andresen

26 **AMERICAN COMICS IN BRITAIN**
by Nicky Wright

32 **SCARCITY OF GOLDEN AGE DCs, Part III**
Green Lantern #s 1-38
by Dr. Pat Kochanek

36 **COMICS ON THE COUCH**
by Dr. John Townsend

40 **LOST COMICS OF THE 70s Part II**
by Tony Starks

44 **A COLLECTOR'S STORY**
by Bill Howard

47 **ROB & TIM'S EXCELLENT MARKET REPORT**
by Rob Hughes and Tim Riley

51 **THE FORBES REPORT**
by Christopher Forbes

52 **AUCTION UPDATE**
by Jerry Weist

55 **THE COMIC BOOK COLLECTOR'S LAMENT**
a poem by Gary M. Carter

56 **MARKETPLACE MAIL**

67 **SUBSCRIPTIONS & BACK ISSUES**

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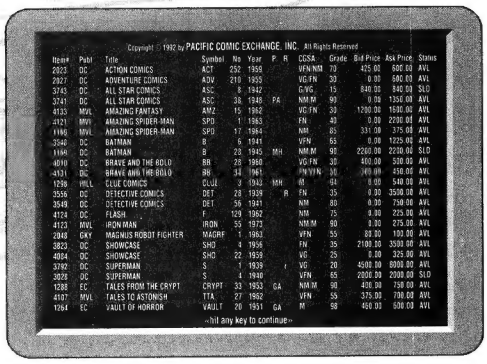
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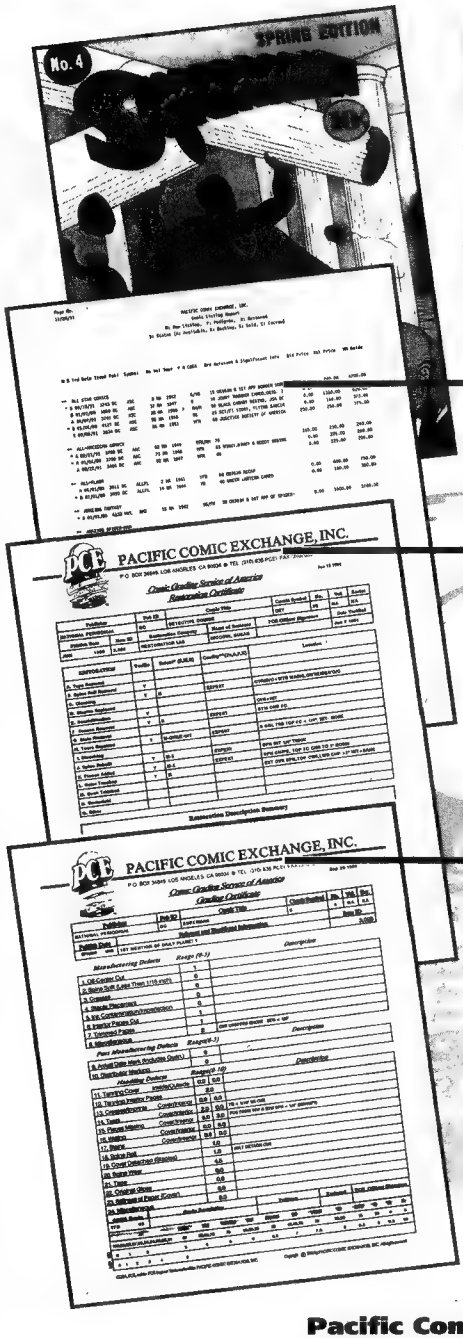

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Forty Years ago the world was bigger, the Iron Curtain thicker, and even a major event like the death of Soviet despot Joseph Stalin could remain shrouded in mystery for months on end. In *Astonishing* #19 (Nov. 1952) Stan Lee provided a speculative supernatural scenario for the dictator's demise. "Back From the Grave" is an unprecedented(?) and unduplicated(?) eight page effort (it's the longest Atlas story I know of) wherein the ghost of a slaughtered citizen comes back to enact fatal vengeance upon the communist leader. The story is typical Atlas fare, but this was only the beginning.

Nine months later, in *Adventures Into Weird Worlds* #21 (Aug. 1953), Atlas (Lee) contrived a brilliant imaginative coup by combining the mystery of Stalin's death with the disappearance of Adolf Hitler. This is the famous (dubbed by Overstreet) "Hitler in Hell" story. "The Devil To Pay" features Adolf "down below" trying to wheedle his way out of the eternal punishment that awaits him. The devil offers him an out, if he can find some soul down there to vouch for him. After being denounced by Alexander the Great, Caesar, and Napoleon, Hitler tries to get in touch with Stalin "up above", only to discover... (get the book and find out). The art is by Sam Kweskin, who while not a cult hero, was always at least adequate, and he really outdid himself in this classic five-pager.

A good quality to have as an Atlas fan is a taste for clever "plot recycling". *Uncanny Tales* #17 Feb 1954 has "The Replacement", which in many ways is a reprise of "The Devil To Pay". In this yarn Hitler is an overseer down below whose job is threatened by the impending arrival of someone very nasty from up above...

Of course, these old comics are "history" themselves, and the glimpses of the past they offer is one of the real pleasures of the hobby. But, in addition to a history lesson, it turned out that as I looked through the comics and put these three stories together, I realized that this was a group of those "blue-ribbon" books I keep going on about. Atlas comics from these years usually have five (sometimes four) stories, and for a book to contain all good stories is a very rare treat.

The *Astonishing* #19 is a four-story ish (as might be expected with that 8-pager) whose other highlights include a wonderful Stan Lee and Joe Maneely team-up called "Top Being", a four-page mixture of murder and mordant humor and masterful portraiture (say that 10 times real fast!). And the five-pager that ends the book, "Roll Call", is a nicely eerie tale, illustrated in that angular Bernie Krigstein style that was so hip back then, cool and detached and utterly fifties. The cover art is by Russ Heath, another high-ranking deity in the Atlas pantheon.

The *Adventures Into Weird Worlds* #21 is one of my all-time Atlas faves. In addition to "Hitler in Hell" there is an awesomely elaborate Myron Fass zip-a-tone carnival, a so-so story, but wow anyway... And the book ends with another anti-communist story, "Romanoff's Rumor", wherein commie agents in America plot to cause panic by spreading rumors of invasion from Mars. Would it be telling too much to say that the Martians show up and turn the heat on the reds? This is one of the Matt Fox ink Jobs (in this case over John Forte's pencils) that number among the most delicious of Atlas productions.

And completing this triptych of fantasy hall-of-famers, the *Uncanny Tales* #17 offers, along with "The Replacement", two other gems: a moody five-page alien invasion yarn rendered with an aloof elegance by Gene Colan; and a breakneck four-page fable of interplanetary fate drawn by "wild man" Chuck Winter, whose characters always seem to face chaos from both without and within... Cover credits go to Bill Everett, a very popular artist whose association with Timely/Atlas go right on back to *Marvel Comics* #1 (Nov. 1939). Everett did many covers and stories all through the Atlas years up to the "summer of death" in 1957 when a distribution debacle caused Atlas to cancel over two thirds of its' titles.

As a final tidiness, these three books, one each from 1952, 1953, and 1954, span what I consider the peak years of Atlas and, indeed, the best years of comic books, period. It is documented fact that there were more comics published during those years (close to a billion a year) than any before or since, and this rich legacy continues to provide collectors with a wealth of possibilities running the gamut of genres, and often at remarkably reasonable prices.

Write to Pat c/o CBM.

(Editors note: For more Atlas information and data "than you can shake a stick at", see Pat's and my Atlas article featured in the new 1992 Overstreet Comic Book Price Guide, #22, available in April.)

Upper left:
***Astonishing* #19** (Nov 1952) has one of the "big" globes that appeared on most Atlas books from mid-'52 through early-'53. Note that the word "astonishing" appears seven times.

Left:
***Adventures Into Weird Worlds* #21** (Aug 1953) bears the small globe and diagonal banner that would last for many years. This is not necessarily a "great" cover, but it is definitely a great book!

Above:
***Uncanny Tales* #17** (Feb 1954) is yet another graveyard scene. In fact, all three of our covers this month feature pits and shovels, in addition to the pot shots at the "evil empire".

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Below is a partial listing of Silver Age DC. They have been described as accurately as possible; since grading still is a subjective art, they are all guaranteed for 7 days from receipt. However, I think you'll be happy. Postage is $3 plus 5¢ per book, free over $500. These are all one of a kind, you may reserve by calling 212-873-3623, and leaving a message. Books will be held 3 days. Checks must clear. UPS shipping within 72 hours.

ADVENTURE

275 St. # rub upper spine and top, o/w VG $20
277 G 14
277 Small piece out LS, o/w G 10
280 Sl.spine split o/w G-VG 22
308 VG 14
309 Small "P.A." in ink, o/w VG+ 14
315 Lt.SR + cr.o/w VG 10
315 "10/29" in ink, o/w VG+ 14

ANTHRO (all with tiny staple tape)

3 F+,4F+,5F,6F-VF ea. $8

AQUAMAN

1 VG-F Nice looking. $120
2 Tiny "62" in ink, o/w VG-F 46
2 VG-F 58
3 VG+ 36
4 Tiny spine split, o/w VG-F 26
5 VG 23
6 VG-F 26
7 VG 22
8 VG-F 26
10 F- 29
13 F- 19
14 Fine 23
16 Tiny sun shadow TC, o/w F-. 15
27 VG+ 13

ATOM

3 Fine 60
7 Small name stamp, o/w F+ 35
10 F- 29
18 F+ 17
20 Sl.SR o/w F 16
24 F-VF 15
26 Sl.SR o/w F+ 13
34 Fine 12
41 Fine 7

FLASH (most Lt.Tanning)

109 Fair-Good $39
121 VG-F,122 VG- ea. 24
122 VG-F 34
124 G-VG 19

FLASH (cont)

125F,126F,127F- ea. $24
128G-VG,131VG+ ea. 19
131 Fine,133 F-VF ea. 31
132VG+,134VG 19
132 VG-F,134VG-F ea. 23
133Fine 29
134 VG-,135VG ea. 15
135 G-VG 12
136VG+ 19
136VG-F 21
137 Good(+) 61
137 VG+ 74
138 Fine- 21
138 Fine+ 29
139 Good 14
139 VG+ 24
140 VG 16
140 Fine- 23
141VG,142VG,144VG ea. 13
141VG-F,144VG-F ea. 17
142VG+,143VG+ ea. 16
143 G+ 12
144VG-F 17
145 Fine- 21
146 Sl.SR o/w VG-F 17
147 Fine 24
148 F-VF,149F-VF ea. 26
217NM,218NM 8
217VF,218F,219VF 6
226 VF-NM 4

GREEN LANTERN (most with Light tanning)

1 Fair-Good, heavily taped spine. 72
2 Fair-Good at best. White adhesive tape on spine. Phooey! 25
6 Spine bit rough, o/w/ solid VG. 42
7 VG+.Small "61" in ink 47
7 VG+ 53
8 VG-F. Small "61" in ink. Nice color. 53
10 Small "62" in ink.Tiny chip LR corn, o/w F-VF. Gorgeous color. 66
10 VG-F 56
12 VG+,13VG+ ea. 28
13 VG-F 36
14 Small "62" in ink. o/w VG+. 26
15 VG- 24

GREEN LANTERN (cont).

16 Tiny chip LR corn. o/w Fine $30
17 VG-F 34
17 3/4" spine split, o/w VG-F 30
18 ½" scrape on spine o/w F- 36
19 VG-F 33
22 Tiny sun shadow,iny chip LR corner, o/w VG-F 22
23 Fine-. Staple pull.Lovely color 32
24 VG-F. Staple pull 23
25VG-F,26VG-F,28VG-F ea. 20
27G 14
27VG 18
28 VG-F 20
31 Tiny sun shadow,o/w VG-F 18
31F,32F- ea. 21
31 G-VG 14
33 Spine rub, o/w F+ 22
34 Staple pull, o/w F+ 26
34 VG 18
38 VG+.Lovely color 22
39 VG-F 21
42 Small rubs. VG-F 10
43VG,47VG-F ea. 10
51 VG+. Good color,57VG+ ea. 10
61 VG 8
66F-,68VG-F, 69 Staple pull, small rubs, o/w F. ea. 6

HAWKMAN

1 VG. Staple pull. $74
2 VG+ 36
3 VG+. 2 tiny light spots. 18
5 Fine-. Lovely color 24
15 F-,18VG-F,20F,21F,23F ea. 8
25 G-VG 5

JLA (most with light tanning)

2 Heavily taped spine,o/w G $35
3 Heavily taped spine, and lower cover, o/w G- 24
4 Some tape o/w G 35
5 Small spine tear o/w G+ 38
6 Rough spine o/w G+ 24
8 "62' in ink, o/w VG-F 56
9 Sm tear, o/w VG 82
10VG+,11VG+,12VG+ ea. 54
11 Sm chip out lower edge,o/wVG 35
13 VG-F 66
14 Fine 57
15 Fine 52
16 Fine 41
17 F- 36
18 VG+ 26

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Far left – ***Funnies On Parade*** (1933) The 1st comic book.

Left – ***Famous Funnies, A Carnival Of Comics*** (1933) The 2nd comic book.

The First 1,000 Comic Books in history

by **Erik Andresen**

The 1930's was the most turbulent and dynamic decade in the history of comic books. Yet most comic book collectors are relatively unfamiliar with the early genesis of the magazine form they hold most dear. There are many reasons for this, but the primary one is lack of information. To help collectors gain a greater perspective of the early stages of comic book development, presented here is a chronological list of the first 1,000 comic books ever made. I hope that this allows enthusiasts to better understand the primordial roots of comicdom, and that this assists further research into this important time period.

PARAMETERS

The parameters of this chronology should be mentioned. First, it only lists American comic books. There were prototypical comic magazines published in England for nearly 50 years before this list begins, which evolved from earlier forms dating back to the 16th Century! Depending on how you define it, you might contend that the first "giveaway comic" was an anti-papal German woodcut distributed by Martin Luther during the Protestant Reformation!

Second, this list begins its chronology with *Funnies On Parade* in 1933. *Funnies On Parade* is widely recognized and accepted as the first modern American comic book, but there were a number of very significant comic publications in America during the "Cardboard Age" (1900-1933), which I'll cover in a future CBM article. There is some controversy because a few of these early books are very similar to later comic books. However, I'd like to postpone addressing that debate for now. This study includes no pre-1933 publications. Also, cardboard comics published during the early comic book era, such as *Secret Agent X9* (1934), or *Popeye* (1935) are not counted as comic books. Similarly, *Mickey Mouse Magazine* (1935-1940) is not counted here as a comic book, even though (a) it was very influential to the comic book industry, (b) the last few issues are surely comic book formats, and (c) evolved into *Walt Disney's Comics And Stories*, the best-selling comic book title of all time.

Additionally, the black & white "ashcan" books produced by Fawcett and DC are not included. However,

experimental books such as *Motion Picture Funnies Weekly*, which may have had some very limited distribution, are included.

Feature Book is treated as a comic book title. Despite stiff covers and black & white interiors, I contend that *Feature Book* was an oversized transition from the Cardboard Age to the modern comic book. Like *New Fun*, this title later evolved into a full-color normal-sized comic book.

There are some comic books for which the exact date of publication is unknown. These are placed in the chronology at a plausible, but not necessarily accurate, date. Comics with uncertain dates are marked with an asterix (*). Finally, comics are listed alphabetically within the same month. This is not meant to construe that, say, an issue of *Ace Comics* necessarily hit the stands before the issue of *Tip Top* from the same month.

HOW TO USE THE CHRONOLOGY

Take the following example from the list: **MAR 1936 37 BIG BOOK OF FUN COMICS 1 DC * 667 23**

"MAR 1936" is the cover date. For bimonthly books, the date used is the earlier month. For example, a book with "March - April" as its date would be considered as March, since the book was presumably on the news stand with other March books. Quarterly books are considered as follows: "SPRING" as March, "Summer" as June, "Fall" as September, and "Winter" as December. The sole exception on this list is *Batman* #1 (Spring, 1940). It seems unlikely that *Batman* #1 is a March book, since *Detective* #38 appeared in April with the first Robin (although this is an era of controversy that was first addressed in a timeline in the article "DC before Superman" published in the 1983/#13 Overstreet Price Guide, and is still not completely resolved at this time. I listed *Batman* #1 as April, even so. The problem is that the chronology ends at April, 1940, so to include *Batman* #1, I placed it as shown in the listing.

"37" means that this issue is the 37th comic book ever published. Of course, this is within the limitations mentioned previously.

"BIG BOOK OF FUN COMICS" is the title.

"1" is the issue.

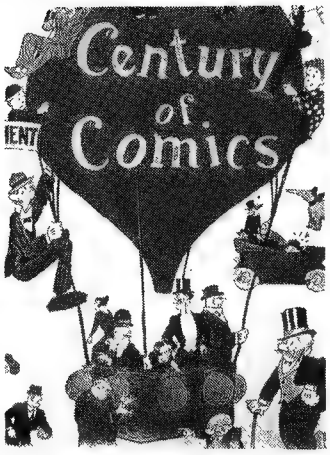
"DC" is the publisher.

(The asterix indicates that the book has no cover date, and so the date has been approximated. Any information to help pinpoint these books further would be appreciated.)

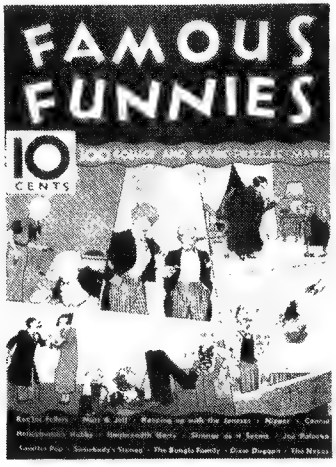
"667" is the 1991 Overstreet Guide value in "Good." This is intended as a reference point so you can see how expensive (or inexpensive) certain books are. I realize that the usual reference point given is the "Near Mint" price, but that would be misleading in this case. The vast majority of existing copies of these books are not Near Mint, and for most issues, there are no existing Near Mint copies. If a true Near Mint copy does exist, it is not likely to be offered for sale, and if it is offered for sale, it is likely to be priced at many multiples of NM guide. So I felt that the Near Mint price is simply not a good indicator. By far, most of the existing copies of these books are in the Good range, so the "Good" price seems a more appropriate reference point for this study.

"23" is the estimated number of existing copies of that issue, according to the 1991 Overstreet Price Guide. This information has only been provided on certain key issues, but might be extrapolated to other books as well. If you accept, for example, that there are only 70 existing copies of *King Comics* #1 (#43), and 80 copies of *Tip Top* #1 (#45), what does this say about the availability of, say, *Popular Comics* #3 (#44), which is just as old and probably had about the same initial distribution?

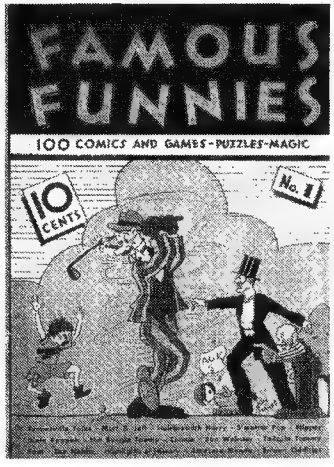
Continued on page 24



***Century Of Comics* (1933) The 3rd comic book.**



***Famous Funnies* Series I (May 1934) The 5th comic book.**



***Famous Funnies* #1 (July 1934) The 6th comic book.**

The First 1,000 Comic Books

	1933	1	FUNNIES ON PARADE		EAC	415	50
	1933	2	FAMOUS FUNNIES CARNIVAL		EAC	400	50
	1933	3	CENTURY OF COMICS		EAC	500	
	1934	4	SKIPPYS OWN BOOK COMICS		EAC	300	50
MAY	1934	5	FAMOUS FUNNIES SERIES I		EAC	835	12
JUL	1934	6	FAMOUS FUNNIES	1	EAC	670	30
SEP	1934	7	FAMOUS FUNNIES	2	EAC	167	
OCT	1934	8	FAMOUS FUNNIES	3	EAC	235	
NOV	1934	9	FAMOUS FUNNIES	4	EAC	78	
DEC	1934	10	FAMOUS FUNNIES	5	EAC	63	
JAN	1935	11	FAMOUS FUNNIES	6	EAC	50	
FEB	1935	12	FAMOUS FUNNIES	7	EAC	50	
		13	NEW FUN COMICS	1	DC	1,335	24
MAR	1935	14	FAMOUS FUNNIES	8	EAC	50	
		15	NEW FUN COMICS	2	DC	917	
APR	1935	16	FAMOUS FUNNIES	9	EAC	50	
		17	NEW FUN COMICS	3	DC	417	
MAY	1935	18	FAMOUS FUNNIES	10	EAC	50	
		19	NEW FUN COMICS	4	DC	417	
JUN	1935	20	FAMOUS FUNNIES	11	EAC	43	
JUL	1935	21	FAMOUS FUNNIES	12	EAC	43	
AUG	1935	22	FAMOUS FUNNIES	13	EAC	32	
		23	NEW FUN COMICS	5	DC	417	
SEP	1935	24	FAMOUS FUNNIES	14	EAC	32	
OCT	1935	25	FAMOUS FUNNIES	15	EAC	32	
		26	NEW FUN COMICS	6	DC	500	
NOV	1935	27	FAMOUS FUNNIES	16	EAC	32	
DEC	1935	28	FAMOUS FUNNIES	17	EAC	32	
		29	NEW COMICS	1	DC	533	50
JAN	1936	30	FAMOUS FUNNIES	18	EAC	43	
		31	MORE FUN COMICS	7	DC	333	45
		32	NEW COMICS	2	DC	285	
FEB	1936	33	FAMOUS FUNNIES	19	EAC	32	
		34	MORE FUN COMICS	8	DC	300	
		35	NEW COMICS	3	DC	167	
		36	POPULAR COMICS	1	DEL	183	90
MAR	1936	37	BIG BOOK OF FUN COMICS	1	DC *	667	23
		38	FAMOUS FUNNIES	20	EAC	32	
		39	MORE FUN COMICS	9	DC	300	
		40	NEW COMICS	4	DC	167	
		41	POPULAR COMICS	2	DEL	77	
APR	1936	42	FAMOUS FUNNIES	21	EAC	23	
		43	KING COMICS	1	DMK	367	70
		44	POPULAR COMICS	3	DEL	60	
		45	TIP TOP	1	UFS	195	80
MAY	1936	46	COMICS MAGAZINE	1	CMC	225	
		47	FAMOUS FUNNIES	22	EAC	25	
		48	KING COMICS	2	DMK	158	
		49	MORE FUN COMICS	10	DC	192	
		50	NEW COMICS	5	DC	167	
		51	POPULAR COMICS	4	DEL	47	
JUN	1936	52	COMICS MAGAZINE	2	CMC	96	
		53	FAMOUS FUNNIES	23	EAC	23	
		54	KING COMICS	3	DMK	117	
		55	NEW BOOK OF COMICS	1	DC	433	50
		56	POPULAR COMICS	5	DEL	47	
		57	TIP TOP	2	UFS	90	
JUL	1936	58	COMICS MAGAZINE	3	CMC	82	
		59	FAMOUS FUNNIES	24	EAC	23	
		60	KING COMICS	4	DMK	71	
		61	MORE FUN COMICS	11	DC	192	
		62	NEW COMICS	6	DC	167	
		63	POPULAR COMICS	6	DEL	39	
		64	TIP TOP	3	UFS	61	
		65	WOW COMICS	1	DMK	183	
AUG	1936	66	COMICS MAGAZINE	4	CMC	82	
		67	FAMOUS FUNNIES	25	EAC	23	
		68	KING COMICS	5	DMK	54	
		69	MORE FUN COMICS	12	DC	167	
		70	NEW COMICS	7	DC	133	
		71	POPULAR COMICS	7	DEL	39	
		72	TIP TOP	4	UFS	46	
		73	WOW COMICS	2	DMK	117	
SEP	1936	74	COMICS MAGAZINE	5	CMC	82	
		75	FAMOUS FUNNIES	26	EAC	23	
		76	KING COMICS	6	DMK	36	
		77	MORE FUN COMICS	13	DC	163	
		78	NEW COMICS	8	DC	133	
		79	POPULAR COMICS	8	DEL	39	
		80	TIP TOP	5	UFS	36	
		81	WOW COMICS	3	DMK	117	
OCT	1936	82	FAMOUS FUNNIES	27	EAC	23	
		83	FUNNIES, THE	1	DEL	100	
		84	KING COMICS	7	DMK	36	
		85	MORE FUN COMICS	14	DC	183	50
		86	NEW COMICS	9	DC	133	
		87	POPULAR COMICS	9	DEL	39	
		88	TIP TOP	6	UFS	36	
NOV	1936	89	FAMOUS FUNNIES	28	EAC	23	
		90	FUNNIES, THE	2	DEL	43	
		91	FUNNY PAGES	6	CMC	50	
		92	FUNNY PICTURE STORIES	1	CMC	117	
		93	KING COMICS	8	DMK	36	
		94	MORE FUN COMICS	15	DC	121	
		95	NEW COMICS	10	DC	133	
		96	POPULAR COMICS	10	DEL	39	
		97	TIP TOP	7	UFS	36	
		98	WOW COMICS	4	DMK	150	
DEC	1936	99	DETECTIVE PICTURE STORIE	1	CMC	132	
		100	FAMOUS FUNNIES	29	EAC	23	
		101	FUNNIES, THE	3	DEL	38	
		102	FUNNY PAGES	7	CMC	32	
		103	FUNNY PICTURE STORIES	2	CMC	45	
		104	KING COMICS	9	DMK	36	
		105	MORE FUN COMICS	16	DC	121	
		106	NEW COMICS	11	DC	133	
		107	POPULAR COMICS	11	DEL	30	
		108	TIP TOP	8	UFS	36	
JAN	1937	109	DETECTIVE PICTURE STORIE	2	CMC	63	
		110	FAMOUS FUNNIES	30	EAC	23	
		111	FUNNIES, THE	4	DEL	31	
		112	FUNNY PICTURE STORIES	3	CMC	31	
		113	KING COMICS	10	DMK	36	
		114	MORE FUN COMICS	17	DC	121	
		115	NEW ADVENTURE COMICS	12	DC	154	
		116	POPULAR COMICS	12	DEL	30	
		117	TIP TOP	9	UFS	36	
FEB	1937	118	DETECTIVE PICTURE STORIE	3	CMC	56	
		119	FAMOUS FUNNIES	31	EAC	17	
		120	FUNNIES, THE	5	DEL	31	
		121	FUNNY PAGES	8	CMC	32	
		122	FUNNY PICTURE STORIES	4	CMC	31	
		123	KING COMICS	11	DMK	29	
		124	MORE FUN COMICS	18	DC	92	
		125	NEW ADVENTURE COMICS	13	DC	113	
		126	POPULAR COMICS	13	DEL	30	
		127	STAR COMICS	1	ULT	76	
		128	STAR RANGER	1	ULT	86	

The First 1,000 Comic Books

	129	TIP TOP	10	UFS		36	
	130	WESTERN PICTURE STORIES	1	CMC		92	
MAR 1937	131	COMICS, THE	1	DEL		71	
	132	DETECTIVE COMICS	1	DC		2,165	35
	133	DETECTIVE PICTURE STORIE	4	CMC		56	
	134	FAMOUS FUNNIES	32	EAC		17	
	135	FEATURE BOOK: POPEYE	1a	DMK	*	467	3
	136	FUNNIES, THE	6	DEL		24	
	137	FUNNY PAGES	9	CMC		32	
	138	FUNNY PICTURE STORIES	5	CMC		31	
	139	KING COMICS	12	DMK		29	
	140	MORE FUN COMICS	19	DC		92	
	141	NEW ADVENTURE COMICS	14	DC		113	
	142	POPULAR COMICS	14	DEL		30	
	143	TIP TOP	11	UFS		27	
	144	WESTERN PICTURE STORIES	2	CMC		57	
APR 1937	145	ACE COMICS	1	DMK		15	
	146	COMICS, THE	2	DEL		34	
	147	DETECTIVE COMICS	2	DC		670	
	148	DETECTIVE PICTURE STORIE	5	CMC		50	
	149	FAMOUS FUNNIES	33	EAC		17	
	150	FEATURE BOOK: DICK TRACY	1b	DMK	*	467	10
	151	FUNNIES, THE	7	DEL		24	
	152	FUNNY PAGES	10	CMC		32	
	153	FUNNY PICTURE STORIES	6	CMC		31	
	154	KING COMICS	13	DMK		29	
	155	POPULAR COMICS	15	DEL		30	
	156	STAR COMICS	2	ULT		37	
	157	STAR RANGER	2	ULT		39	
	158	TIP TOP	12	UFS		27	
	159	WESTERN ACTION THRILLERS	1	DEL		43	
	160	WESTERN PICTURE STORIES	3	CMC		45	
MAY 1937	161	ACE COMICS	2	DMK		53	
	162	COMICS, THE	3	DEL		28	
	163	DETECTIVE COMICS	3	DC		535	
	164	FAMOUS FUNNIES	34	EAC		17	
	165	FEATURE BOOK: KING/ROYAL	1	DMK		41	
	166	FUNNIES, THE	8	DEL		24	
	167	KING COMICS	14	DMK		29	
	168	MORE FUN COMICS	20	DC		92	
	169	NEW ADVENTURE COMICS	15	DC		113	
	170	POPULAR COMICS	16	DEL		30	
	171	STAR COMICS	3	ULT		32	
	172	STAR RANGER	3	ULT		35	
	173	TIP TOP	13	UFS		27	
JUN 1937	174	ACE COMICS	3	DMK		37	
	175	DETECTIVE COMICS	4	DC		300	
	176	FAMOUS FUNNIES	35	EAC		19	
	177	FEATURE BOOK: POPEYE	2	DMK		54	
	178	FUNNIES, THE	9	DEL		24	
	179	FUNNY PAGES	11	CMC		32	
	180	FUNNY PICTURE STORIES	7	CMC		31	
	181	KING COMICS	15	DMK		29	
	182	MORE FUN COMICS	21	DC		67	
	183	NEW ADVENTURE COMICS	16	DC		113	
	184	POPULAR COMICS	17	DEL		30	
	185	STAR COMICS	4	ULT		32	
	186	STAR RANGER	4	ULT		35	
	187	TIP TOP	14	UFS		27	
	188	WESTERN PICTURE STORIES	4	CMC		45	
JUL 1937	189	ACE COMICS	4	DMK		37	
	190	COMICS, THE	4	DEL		28	
	191	DETECTIVE COMICS	5	DC		300	
	192	FAMOUS FUNNIES	36	EAC		17	
	193	FEATURE BOOK: POPEYE	3	DMK		45	
	194	FUNNIES, THE	10	DEL		24	
	195	KING COMICS	16	DMK		29	
	196	MORE FUN COMICS	22	DC		67	
	197	NEW ADVENTURE COMICS	17	DC		113	
	198	100 PAGES OF COMICS	1	DEL	*	60	
	199	POPULAR COMICS	18	DEL		30	
	200	STAR COMICS	5	ULT		32	
	201	STAR RANGER	5	ULT		35	
	202	TIP TOP	15	UFS		27	
AUG 1937	203	ACE COMICS	5	DMK		37	
	204	DETECTIVE COMICS	6	DC		192	
	205	FAMOUS FUNNIES	37	EAC		17	
	206	FEATURE BOOK: DICK TRACY	4	DMK		72	
	207	FUNNIES, THE	11	DEL		22	
	208	KING COMICS	17	DMK		29	
	209	MORE FUN COMICS	23	DC		67	
	210	NEW ADVENTURE COMICS	18	DC		113	
	211	POPULAR COMICS	19	DEL		30	
	212	TIP TOP	16	UFS		27	
SEP 1937	213	ACE COMICS	6	DMK		27	
	214	COMICS, THE	5	DEL		28	
	215	DETECTIVE COMICS	7	DC		192	
	216	FAMOUS FUNNIES	38	EAC		17	
	217	FEATURE BOOK: POPEYE	5	DMK		37	
	218	FUNNIES, THE	12	DEL		22	
	219	FUNNY PAGES	12	ULT		25	
	220	FUNNY PICTURE STORIES	10	ULT		24	
	221	KING COMICS	18	DMK		29	
	222	MORE FUN COMICS	24	DC		67	
	223	NEW ADVENTURE COMICS	19	DC		113	
	224	POPULAR COMICS	20	DEL		30	
	225	STAR COMICS	6	ULT		32	
	226	STAR RANGER	6	ULT		35	
	227	TIP TOP	17	UFS		27	
OCT 1937	228	ACE COMICS	7	DMK		27	
	229	DETECTIVE COMICS	8	DC		250	
	230	FAMOUS FUNNIES	39	EAC		17	
	231	FEATURE BOOK: DICK TRACY	6	DMK		60	
	232	FEATURE FUNNIES	1	HAC		148	
	233	FUNNIES, THE	13	DEL		22	
	234	FUNNY PAGES	13	ULT		25	
	235	FUNNY PICTURE STORIES	11	ULT		24	
	236	KING COMICS	19	DMK		29	
	237	MORE FUN COMICS	25	DC		67	
	238	NEW ADVENTURE COMICS	20	DC		113	
	239	POPULAR COMICS	21	DEL		22	
	240	TIP TOP	18	UFS		27	
NOV 1937	241	ACE COMICS	8	DMK		27	
	242	DETECTIVE COMICS	9	DC		192	
	243	FAMOUS FUNNIES	40	EAC		17	
	244	FEATURE BOOK: ANNIE	7	DMK		75	
	245	FEATURE FUNNIES	2	HAC		62	
	246	FUNNIES, THE	14	DEL		22	
	247	FUNNY PAGES	14	ULT		25	
	248	FUNNY PICTURE STORIES	12	ULT		22	
	249	KING COMICS	20	DMK		29	
	250	MORE FUN COMICS	26	DC		67	
	251	NEW ADVENTURE COMICS	21	DC		92	
	252	POPULAR COMICS	22	DEL		22	
	253	STAR COMICS	7	ULT		30	
	254	STAR RANGER	7	ULT		30	
	255	TIP TOP	19	UFS		27	
DEC 1937	256	ACE COMICS	9	DMK		27	

The First 1,000 Comic Books

	257	CRACKAJACK FUNNIES GVWY	1	MLT *	43	
	258	DETECTIVE COMICS	10	DC	192	
	259	FAMOUS FUNNIES	41	EAC	12	
	260	FEATURE BOOK: AGENT X9	8	DMK	28	
	261	FEATURE FUNNIES	3	HAC	43	
	262	FUNNIES, THE	15	DEL	22	
	263	FUNNY PAGES	15	ULT	25	
	264	FUNNY PICTURE STORIES	13	ULT	22	
	265	KING COMICS	21	DMK	23	
	266	MORE FUN COMICS	27	DC	67	
	267	NEW ADVENTURE COMICS	22	DC	92	
	268	POPULAR COMICS	23	DEL	22	
	269	STAR COMICS	8	ULT	30	
	270	STAR RANGER	8	ULT	30	
	271	TIP TOP	20	UFS	27	
JAN 1938	272	ACE COMICS	10	DMK	27	
	273	DETECTIVE COMICS	11	DC	167	
	274	FAMOUS FUNNIES	42	EAC	12	
	275	FEATURE BOOK: DICK TRACY	9	DMK	60	
	276	FEATURE FUNNIES	4	HAC	31	
	277	FUNNIES, THE	16	DEL	22	
	278	FUNNY PAGES	16	ULT	25	
	279	FUNNY PICTURE STORIES	14	ULT	22	
	280	KING COMICS	22	DMK	23	
	281	MORE FUN COMICS	28	DC	67	
	282	NEW ADVENTURE COMICS	23	DC	75	
	283	POPULAR COMICS	24	DEL	22	
	284	STAR COMICS	9	ULT	30	
	285	STAR RANGER	9	ULT	30	
	286	TIP TOP	21	UFS	24	
FEB 1938	287	ACE COMICS	11	DMK	34	
	288	COMICS, THE	6	DEL	28	
	289	DETECTIVE COMICS	12	DC	167	
	290	FAMOUS FUNNIES	43	EAC	12	
	291	FEATURE BOOK: POPEYE	10	DMK	37	
	292	FEATURE FUNNIES	5	HAC	31	
	293	FUNNIES, THE	17	DEL	22	
	294	KING COMICS	23	DMK	23	
	295	MORE FUN COMICS	29	DC	67	
	296	NEW ADVENTURE COMICS	24	DC	75	
	297	POPULAR COMICS	25	DEL	22	
	298	STAR COMICS	10	CEN	46	
	299	TIP TOP	22	UFS	24	
MAR 1938	300	ACE COMICS	12	DMK	20	
	301	DETECTIVE COMICS	13	DC	167	
	302	FAMOUS FUNNIES	44	EAC	12	
	303	FEATURE BOOK: ANN ROONEY	11	DMK	19	
	304	FEATURE FUNNIES	6	HAC	25	
	305	FUNNIES, THE	18	DEL	22	
	306	FUNNY PAGES	17	CEN	39	
	307	FUNNY PICTURE STORIES	15	CEN	36	
	308	KING COMICS	24	DMK	23	
	309	NEW ADVENTURE COMICS	25	DC	75	
	310	NEW BOOK OF COMICS	2	DC	250	
	311	POPULAR COMICS	26	DEL	22	
	312	STAR RANGER	10	CEN	45	
	313	TIP TOP	23	UFS	24	
APR 1938	314	ACE COMICS	13	DMK	20	
	315	COCOMALT BIG BOOK COMICS	1	HAC *	80	
	316	COMICS ON PARADE	1	UFS	150	
	317	COMICS, THE	7	DEL	28	
	318	DETECTIVE COMICS	14	DC	167	
	319	DONALD DUCK	NN	WHT *	110	
	320	FAMOUS FUNNIES	45	EAC	12	
	321	FEATURE BOOK: BLONDIE	12	DMK	39	
	322	FEATURE FUNNIES	7	HAC	25	
	323	FUNNIES, THE	19	DEL	22	
	324	FUNNY PAGES	18	CEN	29	
	325	FUNNY PICTURE STORIES	16	CEN	23	
	326	KING COMICS	25	DMK	23	
	327	MAMMOTH COMICS	1	DEL *	70	
	328	MORE FUN COMICS	30	DC	67	
	329	POPULAR COMICS	27	DEL	22	
	330	STAR COMICS	11	CEN	30	
	331	STAR RANGER	11	CEN	35	
	332	TIP TOP	24	UFS	24	
MAY 1938	333	ACE COMICS	14	DMK	20	
	334	DETECTIVE COMICS	15	DC	167	
	335	FAMOUS FUNNIES	46	EAC	12	
	336	FEATURE BOOK: INSP WADE	13	DMK	12	
	337	FEATURE FUNNIES	8	HAC	25	
	338	FUNNIES, THE	20	DEL	22	
	339	FUNNY PAGES	19	CEN	29	
	340	FUNNY PICTURE STORIES	17	CEN	23	
	341	KING COMICS	26	DMK	23	
	342	MORE FUN COMICS	31	DC	57	
	343	NEW ADVENTURE COMICS	26	DC	75	
	344	POPULAR COMICS	28	DEL	18	
	345	STAR COMICS	12	CEN	29	
	346	STAR RANGER	12	CEN	35	
	347	SUPER COMICS	1	DEL	111	
	348	TIP TOP	25	UFS	24	
JUN 1938	349	ACE COMICS	15	DMK	20	
	350	ACTION COMICS	1	DC	6,600	100
	351	CIRCUS THE COMIC RIOT	1	GLB	215	
	352	COMICS ON PARADE	2	UFS	61	
	353	COMICS, THE	8	DEL	28	
	354	CRACKAJACK FUNNIES	1	DEL	91	
	355	DETECTIVE COMICS	16	DC	167	
	356	FAMOUS FUNNIES	47	EAC	12	
	357	FEATURE BOOK: POPEYE	14	DMK	50	
	358	FEATURE FUNNIES	9	HAC	25	
	359	FUNNIES, THE	21	DEL	18	
	360	KING COMICS	27	DMK	23	
	361	MORE FUN COMICS	32	DC	57	
	362	NEW ADVENTURE COMICS	27	DC	75	
	363	POPULAR COMICS	29	DEL	18	
	364	SUPER COMICS	2	DEL	46	
	365	TIP TOP	26	UFS	24	
JUL 1938	366	ACE COMICS	16	DMK	20	
	367	ACTION COMICS	2	DC	835	
	368	CIRCUS THE COMIC RIOT	2	GLB	107	
	369	COMICS ON PARADE	3	UFS	49	
	370	COWBOY COMICS	13	CEN	54	
	371	CRACKAJACK FUNNIES	2	DEL	43	
	372	DETECTIVE COMICS	17	DC	167	
	373	FAMOUS FUNNIES	48	EAC	12	
	374	FEATURE BOOK: BARN BAXTR	15	DMK	17	
	375	FEATURE FUNNIES	10	HAC	25	
	376	FUNNIES, THE	22	DEL	18	
	377	FUNNY PAGES	20	CEN	29	
	378	FUNNY PICTURE STORIES	18	CEN	23	
	379	KEEN DETECTIVE FUNNIES	1	CEN	92	
	380	KING COMICS	28	DMK	23	
	381	LITTLE GIANT COMICS	1	CEN	29	
	382	MORE FUN COMICS	33	DC	57	
	383	NEW ADVENTURE COMICS	28	DC	75	
	384	NICKLE COMICS	1	DEL *	27	

	385	POPULAR COMICS	30	DEL	18
	386	STAR COMICS	13	CEN	29
	387	SUPER COMICS	3	DEL	41
	388	TIP TOP	27	UFS	24
AUG 1938	389	ACE COMICS	17	DMK	20
	390	ACTION COMICS	3	DC	630
	391	AMAZING MYSTERY FUNNIES	1	CEN	233
	392	CIRCUS THE COMIC RIOT	3	GLB	107
	393	COMICS ON PARADE	4	UFS	37
	394	COMICS, THE	9	DEL	28
	395	COWBOY COMICS	14	CEN	37
	396	CRACKAJACK FUNNIES	3	DEL	29
	397	DETECTIVE COMICS	18	DC	225
	398	FAMOUS FUNNIES	49	EAC	12
	399	FEATURE BOOK: RED EAGLE	16	DMK	11
	400	FEATURE FUNNIES	11	HAC	25
	401	FUNNIES, THE	23	DEL	18
	402	KING COMICS	29	DMK	23
	403	LITTLE GIANT COMICS	2	CEN	23
	404	LITTLE GIANT MOVIE FUNNI	1	CEN	29
	405	MORE FUN COMICS	34	DC	57
	406	NEW ADVENTURE COMICS	29	DC	75
	407	POPULAR COMICS	31	DEL	18
	408	SUPER COMICS	4	DEL	32
	409	TIP TOP	28	UFS	24
SEP 1938	410	ACE COMICS	18	DMK	20
	411	ACTION COMICS	4	DC	450
	412	AMAZING MYSTERY FUNNIES	2	CEN	108
	413	COMICS ON PARADE	5	UFS	37
	414	COMICS, THE	10	DEL	28
	415	CRACKAJACK FUNNIES	4	DEL	24
	416	DETECTIVE COMICS	19	DC	167
	417	FAMOUS FUNNIES	50	EAC	12
	418	FEATURE BOOK: GANGBUSTER	17	DMK	24
	419	FEATURE FUNNIES	12	HAC	25
	420	FUNNIES, THE	24	DEL	18
	421	FUNNY PAGES	21	CEN	125
	422	FUNNY PICTURE STORIES	19	CEN	23
	423	JUMBO COMICS	1	FH	635
	424	KEEN DETECTIVE FUNNIES	2	CEN	48
	425	KING COMICS	30	DMK	23
	426	MORE FUN COMICS	35	DC	57
	427	NEW ADVENTURE COMICS	30	DC	75
	428	POPULAR COMICS	32	DEL	18
	429	STAR COMICS	14	CEN	29
	430	SUPER COMICS	5	DEL	32
	431	TIP TOP	29	UFS	24
OCT 1938	432	ACE COMICS	19	DMK	20
	433	ACTION COMICS	5	DC	535
	434	COMICS ON PARADE	6	UFS	27
	435	CRACKAJACK FUNNIES	5	DEL	24
	436	DETECTIVE COMICS	20	DC	250
	437	FAMOUS FUNNIES	51	EAC	12
	438	FEATURE BOOK: MANDRAKE	18	DMK	24
	439	FEATURE FUNNIES	13	HAC	27
	440	FUNNIES, THE	25	DEL	18
	441	JUMBO COMICS	2	FH	300
	442	KEEN DETECTIVE FUNNIES	3	CEN	41
	443	KING COMICS	31	DMK	20
	444	LITTLE GIANT COMICS	3	CEN	23
	445	LITTLE GIANT DETECTIVE	1	CEN	29
	446	LITTLE GIANT MOVIE FUNNI	2	CEN	22
	447	MORE FUN COMICS	36	DC	53
	448	NEW ADVENTURE COMICS	31	DC	75

The First 1,000 Comic Books

	449	POPULAR COMICS	33	DEL	18
	450	STAR RANGER FUNNIES	15	CEN	50
	451	SUPER COMICS	6	DEL	26
	452	TIP TOP	30	UFS	24
NOV 1938	453	ACE COMICS	20	DMK	20
	454	ACTION COMICS	6	DC	450
	455	ADVENTURE COMICS	32	DC	108
	456	AMAZING MYSTERY FUNNIES	3	CEN	54
	457	COMICS ON PARADE	7	UFS	27
	458	CRACKAJACK FUNNIES	6	DEL	19
	459	DETECTIVE COMICS	21	DC	120
	460	FAMOUS FUNNIES	52	EAC	12
	461	FEATURE BOOK: MANDRAKE	19	DMK	24
	462	FEATURE FUNNIES	14	HAC	22
	463	FUNNIES, THE	26	DEL	18
	464	FUNNY PAGES	22	CEN	54
	465	FUNNY PICTURE STORIES	20	CEN	23
	466	JUMBO COMICS	3	FH	233
	467	KING COMICS	32	DMK	20
	468	MORE FUN COMICS	37	DC	53
	469	POPULAR COMICS	34	DEL	18
	470	STAR COMICS	15	CEN	29
	471	SUPER COMICS	7	DEL	26
	472	TIP TOP	31	UFS	24
	473	UNCLE JOES FUNNIES	1	CEN	24
DEC 1938	474	ACE COMICS	21	DMK	17
	475	ACTION COMICS	7	DC	585
	476	ADVENTURE COMICS	33	DC	63
	477	AMAZING MYSTERY FUNNIES	4	CEN	43
	478	COMICS ON PARADE	8	UFS	27
	479	CRACKAJACK FUNNIES	7	DEL	19
	480	DETECTIVE COMICS	22	DC	175
	481	FAMOUS FUNNIES	53	EAC	12
	482	FEATURE BOOK: PHANTOM	20	DMK	43
	483	FEATURE FUNNIES	15	HAC	22
	484	FERDINAND THE BULL		WHT *	9
	485	FUNNIES, THE	27	DEL	18
	486	FUNNY PAGES	23	CEN	54
	487	JUMBO COMICS	4	FH	233
	488	KEEN DETECTIVE FUNNIES	4	CEN	41
	489	KING COMICS	33	DMK	20
	490	MORE FUN COMICS	38	DC	53
	491	POPULAR COMICS	35	DEL	18
	492	SINGLE SERIES: CAPT KIDS	1	UFS *	43
	493	STAR COMICS	16	CEN	29
	494	SUPER COMICS	8	DEL	26
	495	TIP TOP	32	UFS	24
JAN 1939	496	ACE COMICS	22	DMK	17
	497	ACTION COMICS	8	DC	385
	498	ADVENTURE COMICS	34	DC	63
	499	AMAZING MYSTERY FUNNIES	5	CEN	39
	500	COMICS ON PARADE	9	UFS	27
	501	CRACKAJACK FUNNIES	8	DEL	19
	502	DETECTIVE COMICS	23	DC	120
	503	FAMOUS FUNNIES	54	EAC	12
	504	FEATURE FUNNIES	16	HAC	22
	505	FUNNIES, THE	28	DEL	18
	506	FUNNY PICTURE STORIES	21	CEN	20
	507	JUMBO COMICS	5	FH	150
	508	KEEN DETECTIVE FUNNIES	5	CEN	36
	509	KING COMICS	34	DMK	20
	510	LITTLE GIANT DETECTIVE	4	CEN	25
	511	MORE FUN COMICS	39	DC	53
	512	POPULAR COMICS	36	DEL	18

The First 1,000 Comic Books

	513	SINGLE SERIES: BRONCO BL	2	UFS *	26		
	514	STAR COMICS	17	CEN	29		
	515	STAR RANGER FUNNIES	16	CEN	37		
	516	SUPER COMICS	9	DEL	26		
	517	TIP TOP	33	UFS	24		
FEB 1939	518	ACE COMICS	23	DMK	17		
	519	ACTION COMICS	9	DC	385		
	520	ADVENTURE COMICS	35	DC	63		
	521	AMAZING MYSTERY FUNNIES	6	CEN	39		
	522	COMICS ON PARADE	10	UFS	27		
	523	DETECTIVE COMICS	24	DC	120		
	524	FAMOUS FUNNIES	55	EAC	12		
	525	FEATURE BOOK: LONE RANGR	21	DMK *	43		
	526	FEATURE FUNNIES	17	HAC	22		
	527	FUNNIES, THE	29	DEL	18		
	528	FUNNY PAGES	24	CEN	54		
	529	JUMBO COMICS	6	FH	125		
	530	KEEN DETECTIVE FUNNIES	6	CEN	36		
	531	KING COMICS	35	DMK	20		
	532	LARGE FEATURE: DICK TRCY	1	DEL *	93		
	533	LITTLE GIANT COMICS	4	CEN	25		
	534	LONE RANGER GIVEAWAY	1	LR	57		
	535	MORE FUN COMICS	40	DC	53		
	536	POPULAR COMICS	37	DEL	18		
	537	SINGLE SERIES: ELLA CIND	3	UFS *	24		
	538	TIP TOP	34	UFS	24		
MAR 1939	539	ACE COMICS	24	DMK	17		
	540	ACTION COMICS	10	DC	585		
	541	ADVENTURE COMICS	36	DC	63		
	542	AMAZING MYSTERY FUNNIES	7	CEN	39		
	543	COMICS ON PARADE	11	UFS	22		
	544	COMICS, THE	11	DEL	28		
	545	CRACKAJACK FUNNIES	9	DEL	27		
	546	DETECTIVE COMICS	25	DC	120		
	547	FAMOUS FUNNIES	56	EAC	12		
	548	FEATURE FUNNIES	18	HAC	22		
	549	FUNNY PAGES	25	CEN	54		
	550	FUNNY PICTURE STORIES	22	CEN	20		
	551	KEEN DETECTIVE FUNNIES	7	CEN	36		
	552	KING COMICS	36	DMK	20		
	553	MORE FUN COMICS	41	DC	47		
	554	NEW YORK WORLDS FAIR	1	DC	500	110	
	555	SINGLE SERIES: LIL ABNER	4	UFS *	37		
	556	STAR COMICS	18	CEN	26		
	557	SUPER COMICS	10	DEL	26		
	558	TIP TOP	35	UFS	24		
APR 1939	559	ACE COMICS	25	DMK	17		
	560	ACTION COMICS	11	DC	200		
	561	ADVENTURE COMICS	37	DC	63		
	562	ALL AMERICAN COMICS	1	DC	250		
	563	AMAZING MYSTERY FUNNIES	8	CEN	39		
	564	COMICS ON PARADE	12	UFS	22		
	565	CRACKAJACK FUNNIES	10	DEL	19		
	566	DETECTIVE COMICS	26	DC	138		
	567	FAMOUS FUNNIES	57	EAC	12		
	568	FEATURE FUNNIES	19	HAC	22		
	569	FUNNIES, THE	30	DEL	54		
	570	FUNNY PAGES	26	CEN	54		
	571	JUMBO COMICS	7	FH	125		
	572	KEEN DETECTIVE FUNNIES	8	CEN	36		
	573	KING COMICS	37	DMK	20		
	574	LARGE FEATURE: TERRY/PIR	2	DEL *	48		
	575	MORE FUN COMICS	42	DC	47		
	576	MOVIE COMICS	1	DC	200		
	577	POPULAR COMICS	38	DEL	21		
	578	SINGLE SERIES: FRITZI RT	5	UFS *	16		
	579	SINGLE SERIES 5 REPRINT	4	UFS =	13		
	580	SINGLE SERIES 11 REPRINT	11	UFS *	13		
	581	STAR COMICS	19	CEN	26		
	582	STAR RANGER FUNNIES	17	CEN	30		
	583	SUPER COMICS	11	DEL	21		
	584	TIP TOP	36	UFS	24		
MAY 1939	585	ACE COMICS	26	DMK	46		
	586	ACTION COMICS	12	DC	200		
	587	ADVENTURE COMICS	38	DC	63		
	588	ALL AMERICAN COMICS	2	DC	92		
	589	AMAZING MYSTERY FUNNIES	9	CEN	43		
	590	COMICS ON PARADE	13	UFS	22		
	591	CRACKAJACK FUNNIES	11	DEL	17		
	592	DETECTIVE COMICS	27	DC	6,800	100	
	593	FAMOUS FUNNIES	58	EAC	12		
	594	FEATURE FUNNIES	20	HAC	22		
	595	FUNNIES, THE	31	DEL	31		
	596	FUNNY PICTURE STORIES	23	CEN	20		
	597	FUNNY PICTURE STORY GVWY		CEN *	70		
	598	KEEN DETECTIVE FUNNIES	9	CEN	36		
	599	KEEN KOMICS	1	CEN	58		
	600	KING COMICS	38	DMK	20		
	601	MORE FUN COMICS	43	DC	47		
	602	MOTION PICTURE FUNNIES W	1	FFI	2,500	7	
	603	MOVIE COMICS	2	DC	133		
	604	POPULAR COMICS	39	DEL	21		
	605	SINGLE SERIES: JIM HARDY	6	UFS *	22		
	606	STAR COMICS	20	CEN	26		
	607	SUPER COMICS	12	DEL	21		
	608	TIP TOP	37	UFS	24		
	609	WONDER COMICS	1	FOX	36	70	
JUN 1939	610	ACE COMICS	27	DMK	17		
	611	ACTION COMICS	13	DC	292		
	612	ADVENTURE COMICS	39	DC	70		
	613	ALL AMERICAN COMICS	3	DC	64		
	614	AMAZING MYSTERY FUNNIES	10	CEN	39		
	615	COMICS ON PARADE	14	UFS	22		
	616	CRACKAJACK FUNNIES	12	DEL	17		
	617	DETECTIVE COMICS	28	DC	870		
	618	FAMOUS FUNNIES	59	EAC	12		
	619	FEATURE COMICS	21	QUA *	25		
	620	FUNNIES, THE	32	DEL	31		
	621	FUNNY PAGES	27	CEN	54		
	622	JUMBO COMICS	8	FH	125		
	623	KEEN DETECTIVE FUNNIES	10	CEN	36		
	624	KING COMICS	39	DMK	20		
	625	LARGE FEATURE: LONE RNGR	3	DEL *	45		
	626	LONE RANGER	710	WHT *	45		
	627	MORE FUN COMICS	44	DC	47		
	628	MOVIE COMICS	3	DC	105		
	629	MUTT AND JEFF	1	DC	86		
	630	POPULAR COMICS	40	DEL	21		
	631	SINGLE SERIES: FRNK DOOD	7	UFS *	16		
	632	STAR COMICS	21	CEN	26		
	633	STAR RANGER FUNNIES	18	CEN	30		
	634	SUPER COMICS	13	DEL	21		
	635	SUPERMAN	1	DC	4,300	190	
	636	TIP TOP	38	UFS	24		
	637	WONDER COMICS	2	FOX	22		
JUL 1939	638	ACE COMICS	28	DMK	17		
	639	ACTION COMICS	14	DC	200		
	640	ADVENTURE COMICS	40	DC	800	70	

The First 1,000 Comic Books

	641	ALL AMERICAN COMICS	4	DC		64	
	642	AMAZING MYSTERY FUNNIES	11	CEN		185	
	643	COMICS ON PARADE	15	UFS		22	
	644	CRACKAJACK FUNNIES	13	DEL		17	
	645	DETECTIVE COMICS	29	DC		915	140
	646	FAMOUS FUNNIES	60	EAC		12	
	647	FEATURE COMICS	22	QUA	*	19	
	648	FUNNIES, THE	33	DEL		31	
	649	FUNNY PAGES	28	CEN		54	
	650	COMIC PAGES	24	CEN		29	
	651	KEEN DETECTIVE FUNNIES	11	CEN		71	
	652	MORE FUN COMICS	45	DC		47	
	653	MOVIE COMICS	4	DC		92	
	654	POPULAR COMICS	41	DEL		21	
	655	SINGLE SERIES: PETER PAT	8	UFS	*	16	
	656	STAR COMICS	22	CEN		26	
	657	SUPER COMICS	14	DEL		21	
	658	TIP TOP	39	UFS		24	
	659	WONDERWORLD COMICS	3	FOX		150	
AUG 1939	660	ACE COMICS	29	DMK		17	
	661	ACTION COMICS	15	DC		292	
	662	ADVENTURE COMICS	41	DC		167	
	663	ALL AMERICAN COMICS	5	DC		64	
	664	AMAZING MYSTERY FUNNIES	12	CEN		82	
	665	COMICS ON PARADE	16	UFS		22	
	666	CRACKAJACK FUNNIES	14	DEL		17	
	667	DETECTIVE COMICS	30	DC		380	
	668	FAMOUS FUNNIES	61	EAC		10	
	669	FEATURE COMICS	23	QUA	*	19	
	670	FUNNIES, THE	34	DEL		31	
	671	FUNNY PAGES	29	CEN		54	
	672	JUMBO COMICS	9	FH		133	
	673	KEEN DETECTIVE FUNNIES	12	CEN		40	
	674	KING COMICS	40	DMK		20	
	675	LARGE FEATURE: DICK TRCY	4	DEL	*	50	
	676	MAGIC COMICS	1	DMK		117	
	677	MORE FUN COMICS	46	DC		47	
	678	MOVIE COMICS	5	DC		92	
	679	MYSTERY MEN	1	FOX		175	
	680	POPULAR COMICS	42	DEL		21	
	681	SINGLE SERIES: STRANGE S	9	UFS	*	16	
	682	SMASH COMICS	1	QUA		79	
	683	STAR COMICS	23	CEN		26	
	684	STAR RANGER FUNNIES	19	CEN		30	
	685	SUPER COMICS	15	DEL		21	
	686	TIP TOP	40	UFS		24	
	687	WONDERWORLD COMICS	4	FOX		59	
SEP 1939	688	ACE COMICS	30	DMK		17	
	689	ACTION COMICS	16	DC		165	
	690	ADVENTURE COMICS	42	DC		125	
	691	ALL AMERICAN COMICS	6	DC		50	
	692	AMAZING MAN	5	CEN		800	60
	693	AMAZING MYSTERY FUNNIES	13	CEN		43	
	694	COMICS ON PARADE	17	UFS		22	
	695	CRACKAJACK FUNNIES	15	DEL		19	
	696	DETECTIVE COMICS	31	DC		915	140
	697	FAMOUS FUNNIES	62	EAC		10	
	698	FEATURE COMICS	24	QUA	*	19	
	699	FOUR COLOR I: DICK TRACY	1	DEL		171	115
	700	FUNNIES, THE	35	DEL		31	
	701	FUNNY PAGES	30	CEN		68	
	702	COMIC PAGES	25	CEN		19	
	703	KEEN DETECTIVE FUNNIES	13	CEN		36	
	704	KEEN KOMICS	2	CEN		32	
	705	KING COMICS	41	DMK		18	
	706	MAGIC COMICS	2	DMK		47	
	707	MORE FUN COMICS	47	DC		47	
	708	MOVIE COMICS	6	DC		121	
	709	MYSTERY MEN	2	FOX		72	
	710	POPULAR COMICS	43	DEL		21	
	711	SINGLE SERIES: MRY MIXUP	10	UFS	*	16	
	712	SMASH COMICS	2	QUA		36	
	713	SUPER COMICS	16	DEL		21	
	714	SUPERMAN	2	DC		600	
	715	TIP TOP	41	UFS		24	
	716	WONDERWORLD COMICS	5	FOX		54	
OCT 1939	717	ACE COMICS	31	DMK		12	
	718	ACTION COMICS	17	DC		220	
	719	ADVENTURE COMICS	43	DC		112	
	720	ALL AMERICAN COMICS	7	DC		50	
	721	AMAZING MAN	6	CEN		233	
	722	AMAZING MYSTERY FUNNIES	14	CEN		43	
	723	CAPTAIN EASY	1	HAW	*	36	
	724	COMICS ON PARADE	18	UFS		22	
	725	CRACKAJACK FUNNIES	16	DEL		13	
	726	DETECTIVE COMICS	32	DC		380	
	727	FAMOUS FUNNIES	63	EAC		10	
	728	FEATURE COMICS	25	QUA	*	19	
	729	FUNNIES, THE	36	DEL		31	
	730	FUNNY PAGES	31	CEN		54	
	731	JUMBO COMICS	10	FH		67	
	732	KEEN DETECTIVE FUNNIES	14	CEN		36	
	733	KING COMICS	42	DMK		18	
	734	LARGE FEATURE: TARZAN	5	DEL	*	88	
	735	MAGIC COMICS	3	DMK		36	
	736	MORE FUN COMICS	48	DC		47	
	737	MYSTERY MEN	3	FOX		61	
	738	POPULAR COMICS	44	DEL		14	
	739	SINGLE SERIES: MR BEANS	11	UFS	*	16	
	740	SMASH COMICS	3	QUA		24	
	741	SPEED COMICS	1	HAR		86	
	742	STAR RANGER FUNNIES	20	CEN		30	
	743	SUPER COMICS	17	DEL		21	
	744	TIP TOP	42	UFS		20	
	745	WONDERWORLD COMICS	6	FOX		54	
NOV 1939	746	ACE COMICS	32	DMK		12	
	747	ACTION COMICS	18	DC		155	
	748	ADVENTURE COMICS	44	DC		125	
	749	ALL AMERICAN COMICS	8	DC		83	
	750	AMAZING MAN	7	CEN		142	
	751	AMAZING MYSTERY FUNNIES	15	CEN		43	
	752	BEST COMICS	1	BET		32	
	753	BLUE RIBBON COMICS	1	MLJ		129	
	754	COMICS ON PARADE	19	UFS		22	
	755	CRACKAJACK FUNNIES	17	DEL		13	
	756	DETECTIVE COMICS	33	DC		1,200	145
	757	FAMOUS FUNNIES	64	EAC		10	
	758	FEATURE COMICS	26	QUA	*	19	
	759	FOUR COLOR I: DON WNSLOW	2	DEL		79	
	760	FUNNIES, THE	37	DEL		31	
	761	FUNNY PAGES	32	CEN		54	
	762	KEEN DETECTIVE FUNNIES	15	CEN		36	
	763	KEEN KOMICS	3	CEN		32	
	764	KING COMICS	43	DMK		18	
	765	MAGIC COMICS	4	DMK		30	
	766	MARVEL COMICS	1	MCG		5,800	100
	767	MORE FUN COMICS	49	DC		47	
	768	MYSTERY MEN	4	FOX		54	

The First 1,000 Comic Books

	769	POPULAR COMICS	45	DEL		14	
	770	SINGLE SERIES: JOE JINKS	12	UFS	*	14	
	771	SMASH COMICS	4	QUA		22	
	772	SPEED COMICS	2	HAR		43	
	773	SUPER COMICS	18	DEL		21	
	774	TIP TOP	43	UFS		20	
	775	WONDERWORLD COMICS	7	FOX		54	
DEC 1939	776	ACE COMICS	33	DMK		12	
	777	ACTION COMICS	19	DC		200	
	778	ADVENTURE COMICS	45	DC		112	
	779	ALL AMERICAN COMICS	9	DC		57	
	780	AMAZING MAN	8	CEN		86	
	781	AMAZING MYSTERY FUNNIES	16	CEN		92	
	782	BEST COMICS	2	BET		20	
	783	BLUE BEETLE	1	FOX		158	
	784	BLUE RIBBON COMICS	2	MLJ		54	
	785	CHAMPION COMICS	2	HAR		54	
	786	COMICS ON PARADE	20	UFS		22	
	787	CRACKAJACK FUNNIES	18	DEL		13	
	788	DETECTIVE COMICS	34	DC		335	
	789	FAMOUS FUNNIES	65	EAC		11	
	790	FANTASTIC COMICS	1	FOX		130	
	791	FEATURE COMICS	27	QUA	*	150	
	792	FUNNIES, THE	38	DEL		31	
	793	FUNNY PAGES	33	CEN		59	
	794	COMIC PAGES	26	CEN		19	
	795	JUMBO COMICS	11	FH		67	
	796	KEEN DETECTIVE FUNNIES	16	CEN		41	
	797	KING COMICS	44	DMK		18	
	798	LARGE FEATURE: TERRY/PIR	6	DEL	*	44	
	799	MAGIC COMICS	5	DMK		24	
	800	MARVEL MYSTERY COMICS	2	MCG		817	100
	801	MORE FUN COMICS	50	DC		47	
	802	MYSTERY MEN	5	FOX		42	
	803	POPULAR COMICS	46	DEL		19	
	804	SILVER STREAK	1	LG		400	100
	805	SINGLE SERIES: HOW BEGAN	15	UFS	*	16	
	806	SINGLE SERIES: BILLY MAK	14	UFS	*	13	
	807	SINGLE SERIES: DOT DOPE	13	UFS	*	13	
	808	SINGLE SERIES 1 REPRINT	1	UFS	*	24	
	809	SMASH COMICS	5	QUA		22	
	810	SPEED COMICS	3	HAR		26	
	811	SUPER COMICS	19	DEL		21	
	812	SUPERMAN	3	DC		450	
	813	TIP TOP	44	UFS		20	
	814	TOP NOTCH COMICS	1	MLJ		107	
	815	WONDERWORLD COMICS	8	FOX		54	
JAN 1940	816	ACE COMICS	34	DMK		12	
	817	ACTION COMICS	20	DC		185	
	818	ADVENTURE COMICS	46	DC		125	
	819	ALL AMERICAN COMICS	10	DC		57	
	820	AMAZING MYSTERY FUNNIES	17	CEN		43	
	821	BEST COMICS	3	BET		20	
	822	BLUE RIBBON COMICS	3	MLJ		36	
	823	CHAMPION COMICS	3	HAR		27	
	824	COMICS ON PARADE	21	UFS		19	
	825	CRACKAJACK FUNNIES	19	DEL		13	
	826	DARING MYSTERY	1	MCG		4000	125
	827	DETECTIVE COMICS	35	DC		500	
	828	DOUBLE ACTION	2	DC		930	5
	829	FAMOUS FUNNIES	66	EAC		10	
	830	FANTASTIC COMICS	2	FOX		65	
	831	FEATURE COMICS	28	QUA	*	70	
	832	FIGHT COMICS	1	FH		100	
	833	FLASH COMICS	1	DC		1,500	150
	834	FOUR COLOR I: MYRA NORTH	3	DEL		39	
	835	FUNNIES, THE	39	DEL		31	
	836	FUNNY PAGES	34	CEN		64	
	837	JUNGLE COMICS	1	FH		158	
	838	KEEN DETECTIVE FUNNIES	17	CEN		41	
	839	KING COMICS	45	DMK		18	
	840	MAGIC COMICS	6	DMK		19	
	841	MARVEL MYSTERY COMICS	3	MCG		467	
	842	MORE FUN COMICS	51	DC		117	
	843	MYSTERY MEN	6	FOX		37	
	844	PEP COMICS	1	MLJ		233	150
	845	PLANET COMICS	1	FH		500	160
	846	POPULAR COMICS	47	DEL		13	
	847	SILVER STREAK	2	LG		157	
	848	SINGLE SERIES: ILLUS GAG	16	UFS	*	9	
	849	SMASH COMICS	6	QUA		18	
	850	SPEED COMICS	4	HAR		22	
	851	SUPER COMICS	20	DEL		21	
	852	TIP TOP	45	UFS		20	
	853	TOP NOTCH COMICS	2	MLJ		52	
	854	WONDERWORLD COMICS	9	FOX		54	
FEB 1940	855	ACE COMICS	35	DMK		12	
	856	ACTION COMICS	21	DC		115	
	857	ADVENTURE COMICS	47	DC		125	
	858	ALL AMERICAN COMICS	11	DC		47	
	859	AMAZING MAN	9	CEN		84	
	860	BEST COMICS	4	BET		20	
	861	CHAMPION COMICS	4	HAR		27	
	862	COMICS ON PARADE	22	UFS		19	
	863	CRACKAJACK FUNNIES	20	DEL		13	
	864	DARING MYSTERY	2	MCG		330	
	865	DETECTIVE COMICS	36	DC		370	
	866	FAMOUS FUNNIES	67	EAC		10	
	867	FANTASTIC COMICS	3	FOX		54	
	868	FEATURE COMICS	29	QUA	*	43	
	869	FIGHT COMICS	2	FH		43	
	870	FLASH COMICS	2	DC		335	
	871	FUNNIES, THE	40	DEL		31	
	872	GREEN GIANT COMICS	1	FFI	*	386	17
	873	JUMBO COMICS	12	FH		67	
	874	JUNGLE COMICS	2	FH		64	
	875	KING COMICS	46	DMK		18	
	876	LARGE FEATURE: LONE RNGR	7	DEL	*	55	
	877	LONE RANGER	715	WHT	*	55	
	878	MAGIC COMICS	7	DMK		19	
	879	MARVEL MYSTERY COMICS	4	MCG		383	
	880	MIRACLE COMICS	1	HIL		61	
	881	MORE FUN COMICS	52	DC		1,835	70
	882	MYSTERY MEN	7	FOX		37	
	883	PEP COMICS	2	MLJ		77	
	884	PLANET COMICS	2	FH		233	
	885	POPULAR COMICS	48	DEL		13	
	886	SCIENCE COMICS	1	FOX		143	
	887	SINGLE SERIES: DAN DINGL	17	UFS	*	12	
	888	SMASH COMICS	7	QUA		18	
	889	SPEED COMICS	5	HAR		21	
	890	SUPER COMICS	21	DEL		18	
	891	TARGET COMICS	1	NOV		182	
	892	THRILLING COMICS	1	BET		68	
	893	TIP TOP	46	UFS		20	
	894	TOP NOTCH COMICS	3	MLJ		41	
	895	WHIZ COMICS	1	FAW		3,800	135
	896	WONDERWORLD COMICS	10	FOX		54	

The First 1,000 Comic Books

	897	ZIP COMICS	1	MLJ	125		
MAR 1940	898	ACE COMICS	36	DMK	12		
	899	ACTION COMICS	22	DC	115		
	900	ADVENTURE COMICS	48	DC	750	100	
	901	ALL AMERICAN COMICS	12	DC	47		
	902	AMAZING MAN	10	CEN	72		
	903	AMAZING MYSTERY FUNNIES	18	CEN	36		
	904	CHAMPION COMICS	5	HAR	27		
	905	COLOSSUS COMICS	1	SUN	100		
	906	COMICS ON PARADE	23	UFS	19		
	907	CRACKAJACK FUNNIES	21	DEL	13		
	908	DETECTIVE COMICS	37	DC	370		
	909	FAMOUS FUNNIES	68	EAC	11		
	910	FANTASTIC COMICS	4	FOX	54		
	911	FEATURE COMICS	30	QUA	* 43		
	912	FIGHT COMICS	3	FH	40		
	913	FLASH COMICS	3	DC	258		
	914	FOUR COLOR I: DONLD DUCK	4	DEL	357		
	915	FUNNIES, THE	41	DEL	31		
	916	FUNNY PAGES	35	CEN	47		
	917	JUMBO COMICS	13	FH	67		
	918	JUNGLE COMICS	3	FH	54		
	919	KEEN DETECTIVE FUNNIES	18	CEN	41		
	920	KING COMICS	47	DMK	18		
	921	MAGIC COMICS	8	DMK	19		
	922	MARVEL MYSTERY COMICS	5	MCG	567	75	
	923	MASTER COMICS	1	FAW	233	100	
	924	MIRACLE COMICS	2	HIL	36		
	925	MORE FUN COMICS	53	DC	1,250	80	
	926	MYSTERY MEN	8	FOX	37		
	927	MYSTIC COMICS	1	MCG	500		
	928	NEW YORK WORLDS FAIR	2	DC	315		
	929	PEP COMICS	3	MLJ	62		
	930	PLANET COMICS	3	FH	192		
	931	POPULAR COMICS	49	DEL	13		
	932	PRIZE COMICS	1	PRZ	84		
	933	ROCKET COMICS	1	HIL	79		
	934	SCIENCE COMICS	2	FOX	72		
	935	SHADOW COMICS	1	S&S	200		
	936	SILVER STREAK	3	LG	135		
	937	SINGLE SERIES: LIL ABNER	18	UFS	* 30		
	938	SLAM BANG COMICS	1	FAW	65		
	939	SMASH COMICS	8	QUA	18		
	940	SPEED COMICS	6	HAR	18		
	941	SUN FUN KOMIKS	1	SUN	14		
	942	SUPER COMICS	22	DEL	18		
	943	SUPERMAN	4	DC	350		
	944	TARGET COMICS	2	NOV	86		
	945	THRILLING COMICS	2	BET	30		
	946	TIP TOP	47	UFS	20		
	947	WHIZ COMICS	2	FAW	315		
	948	WONDERWORLD COMICS	11	FOX	63		
	949	ZIP COMICS	2	MLJ	54		
	950	ACE COMICS	37	DMK	12		
APR 1940	951	ACTION COMICS	23	DC	168		
	952	ADVENTURE COMICS	49	DC	107		
	953	ALL AMERICAN COMICS	13	DC	47		
	954	AMAZING MAN	11	CEN	72		
	955	AMAZING MYSTERY FUNNIES	19	CEN	65		
	956	BATMAN	1	DC	* 3000	300	
	957	CHAMPION COMICS	6	HAR	27		
	958	COMICS ON PARADE	24	UFS	19		
	959	CRACKAJACK FUNNIES	22	DEL	13		
	960	DARING MYSTERY	3	MCG	235		
	961	DETECTIVE COMICS	38	DC	1,300	165	
	962	EXCITING COMICS	1	BET	68		
	963	FAMOUS FUNNIES	69	EAC	10		
	964	FANTASTIC COMICS	5	FOX	54		
	965	FEATURE COMICS	31	QUA	* 34		
	966	FIGHT COMICS	4	FH	30		
	967	FLASH COMICS	4	DC	225		
	968	FUNNIES, THE	42	DEL	31		
	969	FUNNY PAGES	36	CEN	47		
	970	JUMBO COMICS	14	FH	67		
	971	JUNGLE COMICS	4	FH	54		
	972	KEEN DETECTIVE FUNNIES	19	CEN	41		
	973	KING COMICS	48	DMK	18		
	974	LARGE FEATURE: DICK TRCY	8	DEL	* 46		
	975	MAGIC COMICS	9	DMK	19		
	976	MARVEL MYSTERY COMICS	6	MCG	233		
	977	MIRACLE COMICS	3	HIL	34		
	978	MORE FUN COMICS	54	DC	467		
	979	MYSTERY MEN	9	FOX	31		
	980	MYSTIC COMICS	2	MCG	200		
	981	PLANET COMICS	4	FH	167		
	982	POPULAR COMICS	50	DEL	13		
	983	PRIZE COMICS	2	PRZ	41		
	984	ROCKET COMICS	2	HIL	50		
	985	SCIENCE COMICS	3	FOX	57		
	986	SHADOW COMICS	2	S&S	72		
	987	SINGLE SERIES: BRONCO BL	19	UFS	* 22		
	988	SLAM BANG COMICS	2	FAW	30		
	989	SMASH COMICS	9	QUA	18		
	990	SPEED COMICS	7	HAR	18		
	991	SUPER COMICS	23	DEL	18		
	992	SUPERWORLD COMICS	1	GRN	143		
	993	TARGET COMICS	3	NOV	61		
	994	THRILLING COMICS	3	BET	27		
	995	TIP TOP	48	UFS	20		
	996	TOP NOTCH COMICS	4	MLJ	35		
	997	WEIRD COMICS	1	FOX	118		
	998	WHIZ COMICS	3	FAW	195		
	999	WONDERWORLD COMICS	12	FOX	34		
	1000	ZIP COMICS	3	MLJ	43		

continued from page 15

The First 1,000 Comics

Conclusons

There is a great deal of raw data here, far too much for anyone to discuss completely in a single magazine article. However, here are some basic points that this chronology illuminates:

1) Comic books took quite a while to become established. But once established, they experienced an incredibly rapid amount of literally exponential growth. The difference between 1934 (when only seven comic book issues were published during the entire year) and 1939 (when there were 320 published) can be viewed as extreme.

2) A lot happened in the 1930's. There is a tendency for collectors to focus on such books as *Action* #1. Yet for some collectors and historians, ***Action* #1 might be considered a relative latecomer** to the comic book field. It was the 350th comic book published, and not even one of the first 75 DC's.

3) These comic books are RARE! And yet many collectors do not grasp this most basic conclusion! Most of these issues probably exist in quantities of 50 to 300 total copies. In fact, the sum total number of existing copies of ALL of these issues combined is probably less than the number of existing copies of *New Mutants* #87. Similarly, the total number of existing copies of ALL comics published between 1933 and 1936 is probably less than the number of existing copies of the platinum edition of *Spider-Man* #1. This contention is supported by the fact that, in a recent check with all comic book stores in my area, there were more than FIVE MILLION comic books available for sale, and NONE of them were from the time period covered here.

Incidentally, many people are curious as to why old comics are so rare. It is important to remember that, until recently, comic books were thought of as disposable magazines, rather than treasured icons of Americana. Now many collectors carefully save comic books, yet throw out Sunday newspaper comics without a second thought. Consider a comic book which sold 500,000 copies in 1940. (Most of these books had initial distribution of 200,000 to 500,000 copies.) If 23% of the existing copies of the book were destroyed each year until 1970, there would be only 197 remaining copies of that book. This does not even take into account the great paper drives of WWII and Korea, or the fact that **most copies would have been thrown out the first year!**

4) **Many of these comics are a great bargain.** The *median price* of these books is a mere $36 in Good, with **many guiding for $20 or less.** So, while these books are infrequently offered for sale, there are many bargains to be had, especially remembering that most of these books probably exist in quantities of 200 or fewer. In other collectible fields, this is a very low number. If a Picasso print was offered for sale which had 200 existing copies, it would likely sell for $10,000 to $20,000. So, while I don't like to emphasize comics as investments, 1930's comics have tremendous potential for upward price mobility, especially as collectors begin to gauge their true importance and rarity.

5) In my opinion, *Famous Funnies* is the most under appreciated and undervalued title in comic books today! It was the first comic book series and literally invented the comic book format. Ironically, it's partially a victim of its own success. Seemingly "high" issue numbers of *Famous Funnies* are contemporaneous with other books collectors consider "early." For example, *Famous Funnies* #32 came out the same month as *Detective* #1, **yet a good copy guides for a pitiful $17**. Similarly, issue #47 was on the news stand with *Action #1*, **yet a good copy costs a whopping $12.**

Because *Famous Funnies* was Eastern Color's only title for more than six years, many collectors view the company as a gross underachiever. But focusing on comic book production only tells part of the story. Eastern Color was a huge company, with only a small portion of their business devoted to publishing comic books. During the 1930's they printed most of the Sunday comic supplements for nearly every newspaper in the United States. They also made color plates for every other comic book company and even printed most comic books for other companies through the early 1940's. In addition, they printed the majority of pulp covers and other color magazine covers in the nation. Even though they quit publishing comics in 1955, they still exist today as one of the largest printers and distributors of magazines in the world.

6) Among the first 1,000 comic books ever made are many rare and fascinating "tomes" waiting to be discovered by collectors. These books are largely overlooked for many reasons. One is that more than 75% of them were published by companies that no longer exist. Only 9% of these books have titles which are still being published today. They largely fall outside of the scope of many a collector's main focus. Often times, old comic books are sought out of a sense of nostalgia, but the people who seek out these early volumes are more properly described as archaeologists. There's something weird, almost alien about these books. It's as if they came from another planet rather than our own culture. There are few collectors looking to complete runs of these books. Most are content to simply have a few representative samples of early comics. (Though for some lately, "early" means 1987.)

Anyway, I hope this article leads to and promotes greater awareness and appreciation of the early roots of the modern American comic book. I know I've learned a lot writing it. I couldn't have done it without the following invaluable reference books, and I offer this list for your own edification: *The Overstreet Price Guide* by Robert M. Overstreet, *The Photo-Journal Guide to Comic Books* by Ernie Gerber, *The Comic Book in America* by Mike Benton, *Crawford's Encyclopedia of Comic Books* by Hubert H. Crawford, *Over 50 Years of American Comic Books* by Ron Goulart, and back-issues of *The Comic Book Marketplace*, which had many useful articles. Also many thanks to Gary Carter, Sean Linkenback, Michael Sanchez, and Steve Carey, each of whom added at least two cents worth of advice and expertise.

Write to Erik Andresen
c/o
The Comic Book Marketplace

ROB HUGHES
P.O. BOX 178 • LA JOLLA, CA 92038-0178 • (619) 450-6945

AMAZING SPIDERMAN

#14	FN+	$395	1st Green Goblin
#18	VF	$115	2nd Sandman
#19	FN	$80	3rd Sand man
#23	FN	$85	3rd Green Goblin
#27	FN/VF	$75	5th Green Goblin
#39	FN/VF	$45	
#53	NM	$32	
#67	NM-	$17	
#135	VF+	$36	Punisher

AVENGERS

#1	VG+	$250	
#4	FN/VF	$320	1st Cap. America
#57	NM-	$30	1st app. The Vision

CAPTAIN AMERICA

#100	FN	$100	
#100	FN/VF	$135	
#101	VF/NM	$45	a.d.
#106	NM	$15	Stapled twice
#109	NM	$45	Origin Issue
#110	VF/NM	$36	Steranko cvr.
#111	NM-	$36	a.d.
#113	VF/NM	$36	a.d.
#241	NM/MT	$55	Punisher

DAREDEVIL

#158	NM	$40	1st Miller Art
#168	NM	$20	1st Elektra

DR. STRANGE

#169	FN-	$30	
#169	VF-	$50	
#169	NM	$65	–Hairline corner crease, beautiful book

HULK

#5	VG-	$55	

MARVEL MYSTERY

#10	FN+	$550	Conclusion of the 3 battle issues, cleaned and pressed, very, very tiny c.t., Submariner cvr.

MARVEL SPOTLIGHT

#6	VF	$30	2nd Ghost Rider

MORE FUN

#61	FN+	$500	2 small tears sealed, small spine split sealed, Dr. Fate cvr.

SHOWCASE

#24	FR	$25	Green Lantern, chunk out of bottom f.c.
#57	VG-	$10	Enemy Ace, solid copy

SILVER SURFER

#3	VG/FN	$20	1st Mephisto
#4	VF-	$140	Deep colors, l.d.
#4	VF/NM	$200	Stunning book, l.d.
#9	FN/VF	$15	

SUB-MARINER

#1	FN+	$50	
#1	VF	$75	

TALES TO ASTONISH

#35	VG-	$135	1st Antman in costume
#36	VF-	$186	
#43	VG	$25	
#100	VF+	$25	Hulk & Sub. battle

WORLD'S FINEST

#71	VG/FN	$150	Scarce, 1st Superman - Batman team up

a.d. = arrival date, cvr. = cover, c.t. = color touch,
l.d. = low distribution, f.c. = front cover

Please add #3.00 for shipping/$2.00 for insurance. Make **check** or **money order** payable to **Rob Hughes**. Full refund if not satisfied with book(s). Book(s) must be returned within 7 days and in same condition as they were sent. Time payment possible. If you have any questions, please give me a call. California residents add 7.75% sales tax. Prices are subject to change without notice.
References: Tom French and Mark Wilson.

A rare British edition of *The Marvel Family* Note cover price of 6 pence.

©Fawcett

American Comics In Britain

©N. Wright

I Do Declare! It's Capt. Marvel, I Presume!

by Nicky Wright

"Psst!" The hiss came from behind a clump of blackberry bushes at the top of the garden. "Psst!" Intrigued as any small boy would be, I ventured up the little path that scythed through the bushes.

A fresh faced, tousle haired boy beamed at me. "I'm Patrick Finch," he said. "What's your name?" After exchanging common courtesies which ended in a sort of ritualistic handshake known only to small boys, Patrick asked whether I liked comics. I replied that I did.

"Have you ever read American book comics?" he queried. American book comics? What were they?

"Nope. I've never seen any," I replied.

"Well, here's one I've just finished," Patrick said as he pulled the comic from his pocket.

It was loosely folded in two so Patrick placed the comic book on a board and flattened it out. He handed it to me. Before going any further I should say I was a voracious reader, devouring every printed word or picture that came my way. I had read everything from Treasure Island to Philip Marlowe by the time I was eleven, and I read all the British comics as well as newspapers. Words and printed pictures fascinated me; I even used to make up my own little newspapers, laboring away with those kiddie printing sets.

Nyoka the Jungle Girl was the title of Patrick's comic. "She's good," said Patrick enthusiastically. "Look at the page where she's tied up and the crocs are supposed to get her. Great stuff." I looked. And I liked. "I'll bring you some cowboy comic books and others tomorrow," said Patrick. "Gotta go now. It's nearly tea time." Off he bounded up the path to the little cottage where he lived. I looked at Nyoka. 28 pages of black and white pictures and a photograph on the cover. This was the beginning of a lifelong obsession with American comics.

Unbeknownst to many American comic book collectors, book comics ... as they were called ... were widely available in Britain. Not original U.S. copies but English editions, almost all of which were printed in black and white and carried 28 pages. They were priced at sixpence which was about 20 cents at the then rate of exchange. There were also 68 page comics which were two 36 page comics reprinted as one. These cost the equivalent of 40 cents each.

Nobody knew much about American comics until the G.I.s arrived in Britain during the war. Some book stalls carried original editions from 1938 to 1939, these carried to Britain as ballast on merchant ships. When war was declared on Sept. 3rd 1939, ships' holds were filled with essentials such as food and armaments so the comics stopped coming over until 1942, when the first American Air Force units arrived.

G.I.s got to know British families, and along with candy and cigarettes,

comic books found their way into British homes. Of course the kiddies love 'em; they were so different from the home grown *Dandy* and *Beano*, *Champion* and *Adventure*. All British comics were weekly, had perhaps two pages in full color, the rest printed in either red, black and white, or black and white. They would contain mostly one page cartoon stories ... Korky the Kat, Biffo the Bear, Lord Snooty and his Pals, and Desperate Dan being the favorites ... while adventure strips would go to two pages or more. Comics like *Champion* and *Adventure* had a lurid colored cover but the reading matter was similar to an American pulp, but in juvenile form. I remember eagerly awaiting the next issue of *Champion* because it carried the adventures of "Rockfist Rogan, Fighter Pilot of WWII!" Toddlers had comics, too. These consisted of funny animal stories, fairy tales and nursery rhymes. *Rainbow*, *Playbox*, *Chicks' Own* and *Tiny Tots* were very pleasant toddlers' fare that painted a world of innocence and purity. But I digress.

After the war was over and the G.I.s made their way back home, U.S. comics dried up. Knowing there was a demand for them, a few entrepreneurs decided to go into business producing British editions of American comic books.

One of the first ... and perhaps the most famous publisher was L. Miller & Son, of Hackney, East London. In the late forties Miller entered into an agreement with Fawcett Publications to reprint all the American company's titles. Soon British editions of *Captain Marvel*, *Hopalong Cassidy*, *Tom Mix*, *Master Comics*, and *Whiz* were available all over the country. They were printed in black and white, had 28 pages instead of 36 (no loss of stories; just advertising and one page funnies disappeared) and the words "A Fawcett Production. British Edition by L. Miller & Son Ltd., London" were printed in a logo shaped like the old Fawcett ten cent triangle on the covers.

Most of the Miller reprints were edited and printed in Paris, France until 1953. *The Marvel Family* and *Whiz Comics* were the exception. They were printed in England and curiously larger at 11 1/2 by 8 1/2. For those who appreciate the clarity and sharpness of the original black and white art, these comics would be highly desirable.

Other companies soon got into the act by launching their reprint comic books. Streamline dealt with Fox, Magazine Enterprises, and Hillman; World Distributors with Toby Press and Lev Gleason; Locker did Fiction House; Thorpe and Porter carried Avon, DC, Quality, and Atlas. But, the company that eventually caused Parliament to pass an act forbidding certain types of comics was the Arnold Book Company. Arnold was actually L. Miller's brother... he reprinted the controversial stuff nobody else would touch. His line consisted of Star, Prize, and a little outfit called Entertaining Comics (EC)!

There had been rumblings of disquiet about the content of "American style" comic books as early as 1949. In 1950 Streamline reprinted Magazine Enterprise's *A-1 Comics*, "Guns of Fact & Fiction." Shortly after, Thorpe and Porter brought out the first issue of *Eerie*. This was a 68 page comic and combined two issues. Then World Distributors, not content with reprinting Gleason's *Daredevil*, started reprinting *Crime & Punishment*. The rumblings became a roar though at first, most Members of Parliament tended to ignore the outcry.

As a small boy who had discovered a new reading experience, I was blissfully unaware of the brewing storm. My father, who was a top flight commercial artist, had just begun his first newspaper strip, and while Alex Raymond was his favorite strip cartoonist (*Rip Kirby* appeared daily in one British paper), my father would make forays to the local news agent and buy loads of English edition Fawcett westerns to study their artwork. Of course, I was the happy recipient of those comics, comics my father thought rather crudely drawn compared to Alex Raymond's work. After a coup of buying sprees he bought no more, and went on to become Europe's greatest strip cartoonist before an aneurysm cut short his life at the peak of his career.

Bobby Benson's B-Bar-B Riders, *Lash LaRue*, *Black Diamond Western*, *Captain Marvel*, *Tom Mix*, I bought and traded them all. Soon I had a decent collection of comic books, *Captain Marvel* being my favorite. Then I discovered *Superman*, *Superboy*, and *Batman*.

DC's kingpins were published Australia instead of England, and distributed throughout the British

32 Pages - Every page in COLOR
No. 84
6d.
WHAT HAPPENS WHEN A COSMIC ACCIDENT CREATES A DUPLICATE SUPERMAN?
NOW TO SWITCH TO MY SECRET IDENTITY OF CLARK KENT!
NOW TO SWITCH TO MY OTHER IDENTITY AS SUPERMAN!

Printed in Australia and distributed to England, this "British" edition of *Superman* #84 has "soft paper cover" & only 32 pages. Cover from *Action Comics* #222. © DC

Commonwealth (except Canada, which had American or Canadian editions). I especially liked *Superman*, particularly those issues featuring Wayne Boring's art. Even as a youngster I loved the way he drew Superman flying through the sky and especially his great skyscraper backgrounds. Soon Superman displaced Captain Marvel as my favorite comic book character. I should mention that these Australian editions were also 28 pages and in black and white.

Then I discovered a true American edition, a comic that was to change my thinking completely. My uncle found a 52 page U.S. edition of *Tom Mix* in Charing Cross Road, London. All in color for a dime, the most wondrous thing that had happened in my short American comic book career. Still two years away from my teens, I realized the significance of my uncle's find; original American comics were in color, had more pages, and were really the only way to go. I talked to friends who all said to have an American original made you king of the hill!

My next transatlantic comic was obtained at the Saturday morning childrens' movies. Every weekend all the kiddies went to watch Roy Rogers, Monte Hale, Robin Hood, cartoons ...and Superman. My brothers, friends and I went regularly. One Saturday, during an interval, I noticed this small boy with a colored copy of *Batman*. My heart skipped several beats; I had to prize that comic from the lad by fair means ...or foul. Hopping over the seats, my eyes gleamed as I saw the little DC emblems across the top of the pages.

"Nice comic?" I asked, trying to sound cool and carefree.

"Yes," replied the boy. "But you can't have it."

My teeth clenched, knuckles cracked; I wasn't leaving that cinema without that comic.

"How'd you get that comic?" I asked in a happy-go-lucky sort of way.

"I swapped it." Then "Sometimes I sell 'em." A light at the end of the tunnel, thought I. Here's this kid's Achilles heel. Money. I reached into my pocket and produced a shilling (40 cents). "How would you like a shilling for that comic?"

The little boy shuffled in his seat. His friend beside him said, "That's a good deal. Take it." My buddy, I thought. A shilling was a lot of moola to an eight year old. "OK!" he said. "Here's the comic for the shilling." Victory was mine. I had an original *Batman*.

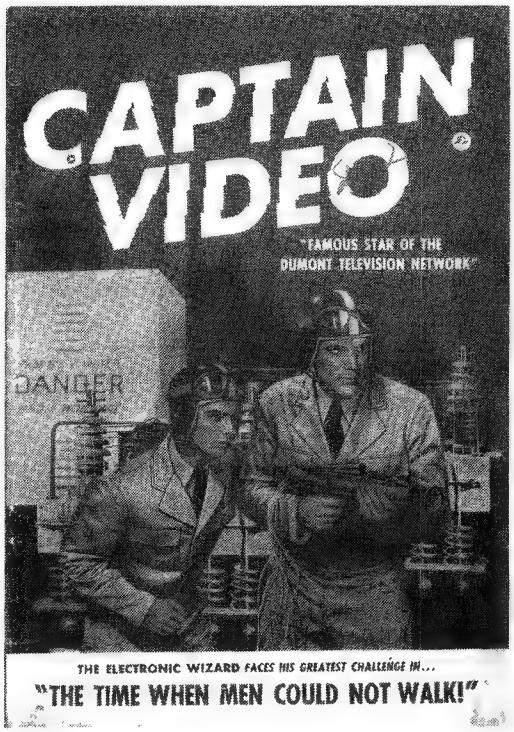
Actually, it was a Canadian edition but that didn't matter to me. It looked and smelled like an American edition (American comics, particularly Fawcett comics, have a delightful smell). Later on I realized that the original edition had 52 pages and not 36 like the Canadian comic.

Soon I had worked out how to obtain American editions directly from the publishers. Saving my pennies until I had the equivalent of $1.20, I would nip down to the post office, draw an international money order, and send it to Fawcett with a list of twelve titles. Now I was really putting together a nice collection of original American comics that I would show to admiring friends, but never, ever trade or sell.

More English editions were flooding the market, many of a less innocent nature than the stuff I was collecting. Newspapers and magazines were calling for an outright ban on American comics. "Now Ban this Filth that Poisons our Children," screamed one headline. "Help us to fight Sex and Crime at a Shilling a Time," cried another. "Viciousness of Comics," and "Into Battle against a Canker undermining our Children," were the headlines of other features while one stated simply "Make Bonfires of Them!"

Questions began to be asked in Parliament as concerned lobby groups regaled their MPs to put a stop to U.S. comic books. Nobody thought that many of the comics like *Jungle, Frankenstein, Justice Traps The Guilty,* and *Sam Hill* were read mostly by young adults. Children preferred Capt. Marvel and Hopalong Cassidy. Nonetheless, worried parents began to look under their children's beds to see what sort of comics they were reading.

As the anti-comics campaign mounted you would have thought that publishers would have enough tact to concentrate on the so-called harmless comics until the hullabaloo had died down. Not the Arnold Book Company. As if standing in defiance against an on-rushing tornado, Arnold put out British editions of Avon's *Strange Worlds* particularly the issues with the sexiest covers. Then came issue No. 1 of E.C.'s


CAPTAIN VIDEO
"FAMOUS STAR OF THE DUMONT TELEVISION NETWORK"
DANGER
THE ELECTRONIC WIZARD FACES HIS GREATEST CHALLENGE IN...
"THE TIME WHEN MEN COULD NOT WALK!"
©Fawcett

Haunt of Fear. Actually it was a reprint of No. 23 in the U.S. edition, but as Arnold only printed 68 page comics, the second half of the book was *Shock Suspenstories* No. 14. E.C. fans will know this issue was one of the most controversial in America, and with over-the-top stories like "The Orphan," "The Whipping" and Krigstein's "You, Murderer," it was like waving a red flag to a bull. The campaigners fell upon this issue like a pack of hungry wolves. They raised their eyes heavenward; here was the comic that surely must convince Parliament to act.

Whether Jack Kamen knows it, his art for "The Orphan" became the most famous American comic book art of all. It was reprinted as a fitting example of all that was bad in the American comic book. All newspapers, be they national or provincial, laid into "The Orphan" with a vengeance: "Still Cashing in on Muck!" headlined one of them.

Arnold then trotted out *Tales from the Crypt*, the issue showing a man throwing knives and axes at his scantily clad female assistant. Realizing that his reprints were being hounded, Arnold Miller labeled the comic as "Not Suitable for Children." Two issues of *Tales* came out, but it was the *Haunt of Fear/Shock Suspenstories* issue that hammered the final nail into the horror/crime book coffin.

At about this time, Frederic Wertham's *Seduction of the Innocent* was published in Britain. Naturally the book was a great ally for the anti-campaigners. My father bought the book and was horrified by what he saw. At the same time he bought a copy of *Sam Hill* to see whether Wertham and the British campaigners were justified in their criticisms.

Well, he obviously thought *Sam Hill* belonged in Wertham's book, and none of us were allowed to see the comic or "Seduction." It didn't take us long to find out where the offending material was hidden, and we read both from cover to cover during the times our parents were out.

By this time I had amassed a collection of some 350 to 400 comic books split evenly between British reprints and American originals. There was nothing amongst them that would cause parental alarm.

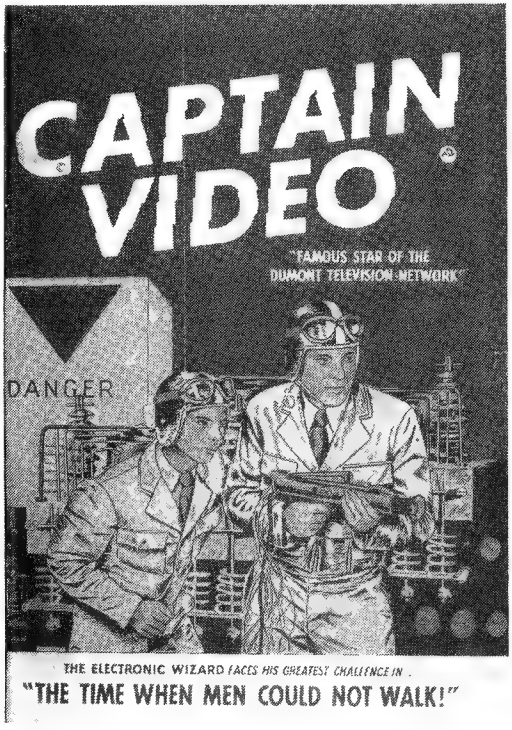
How wrong I was.

It was a British edition of *Archie Comics* that enraged my mother. She had come into my bedroom when she spied me putting *Archie* into my "to trade" drawer. She asked to see it. Looking through the comic she came across a picture of some male Archie character slapping a girl in the face. That was it! She stormed out of the room straight to my father's studio and showed him the "offensive" picture ... I can't remember why such an illustration should have appeared in "Archie," save that it was a joke or harmless bit of fun. Anyway, with the climate of opinion now red hot against the comics, people were becoming hysterical about almost anything. The gardener was summoned, and he was ordered to remove every American comic in the place and burn them. Which he did. I cursed Archie; I never liked him.

I watched him throwing bundles of comics onto the bonfire, flames licking, devouring, and turning my precious collection into ashes. *Captain Marvel, Superman, Walt Disney Comics & Stories, Captain Video, Batman, Action,* and so many others. My throat went dry; I felt nauseous. My comics weren't even bad; I had none of the offending material mentioned in the press or Wertham's book. Watching the gardener reminded me of the historical news reel footage I had seen on TV of Nazi book burnings

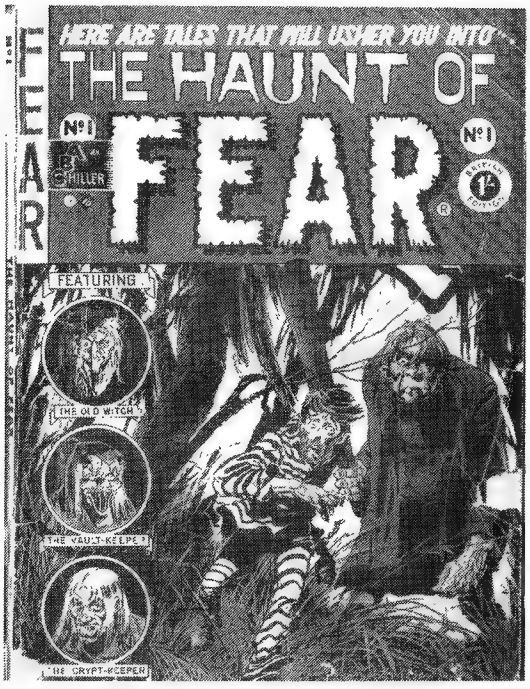
continued on page 30

©Fawcett


CAPTAIN VIDEO
"FAMOUS STAR OF THE DUMONT TELEVISION NETWORK"
DANGER
THE ELECTRONIC WIZARD FACES HIS GREATEST CHALLENGE IN
"THE TIME WHEN MEN COULD NOT WALK!"

On facing page: **The American edition of *Captain Video* #2 (April 1951) was based on the popular television program first telecast June 27, 1949. The first actor to play Captain Video was Richard Coogan (1949-50) who never appeared on any cover. The photo cover shown here features actors Al Hodge (Captain Video from 1951-55) as the Captain & Don Hastings as the Ranger. Al Hodge was formerly the voice of radio's Green Hornet. Not pictured is the villainous Dr. Pauli (played by Hal Conklin) head of the "Astroidal Society" and an evil genius who created super scientific weaponry with which to achieve mastery of the Earth.**

At left: **The cover of the British version of *Captain Video* #2. A "pale" version of its' American counterpart, it is merely a hand drawn "outline" of the original photo cover.**



Ultra rare U.K. edition of *The Haunt Of Fear* #1. Note "A B Chiller" banner at left of logo & price. © EC

continued from page 29

before the war. And do you know who the gardener was? Do you remember Patrick Finch at the beginning of this article? The lad who introduced me to my first American comic?

The gardener was his dad.....

EPILOGUE: In 1955 after much debate, most of it centered around the "*Haunt of Fear/Shock Suspenstories* issue, the Home Secretary strode to the dispatch box carrying with him, the first British edition of *Tales from the Crypt*. With Sir Winston Churchill's son, Conservative MP Randolph Churchill, ranting against horror comics as being "obscene," Parliament easily passed into law, a bill banning the sale or distribution of comic books deemed to be of "a repulsive or horrible nature." Entitled the "Children and Young Persons (Harmful Publications) Act", the bill actually made no mention of American comics ... the implication was clear, though ... and banned crime, violence, horror, and cruelty that might tend to corrupt children. Although times have changed in the past 37 years, modern original American comics of a somewhat questionable nature are, at present, freely sold, even though that bill is still in force.

And now for a list of American comic books that were reprinted and sold in Britain:

All Fawcett comics including *Battle Stories, Soldier Comics, Down With Crime,* and *Mike Barnett*. These continued after the ban until L. Miller's supply of Fawcett material ran out. As Fawcett closed up shop in America, Miller had enough to keep him going for a couple more years. Thus, *Capt. Marvel* and *Capt. Marvel Jr.* became weekly 28 page comics.

Eerie, Justice Traps the Guilty, Kid Colt Outlaw, Strange Worlds, Frankenstein, Startling Terror Tales, Ghostly Weird Stories, Black Magic, Haunt of Fear, Sam Hill, Tales from the Crypt, and others. These were all 68 page comics.

Wild Western, Arrowhead, Ringo Kid, Two Gun Kid, Lorna the Jungle Girl, Battleground, and *Battle Action*. Some of the Atlas/Marvel comics reprinted in 28 page, black and white form by L. Miller.

Jungle Comics, Planet Comics, Wings Comics, and *Kaanga Comics*. Fiction House material was reprinted by Locker Ltd.

Crime Does Not Pay, Daredevil, Black Diamond Western, John Wayne, Durango Kid, and others put out by World Distributors Ltd.

There were many more U.S. comics reprinted in Britain, and although only commanding a fraction of the price of Golden Age originals, many of these black and white editions have become extremely rare. Comics such as *Haunt Of Fear* are historically very important and almost impossible to find in the British edition, which should fetch a large sum should any turn up. *Captain Video* No. 2 (the same number in the U.S. as well) is important. The cover looks as though a crude tracing has been taken from the original photo cover. It is missing one story, yet has alternating pages in color and black and white. Rare. Serious collectors should look into the very interesting period when the American comic book caused such a furor in Britain. Oh! *Classics Illustrated* were reprinted in Britain in full color, but on better quality paper than the originals.

There is a very interesting, if a little wordy, book called A *Haunt Of Fears* that is well worth tracking down. Written by Martin Barker, A *Haunt Of Fears* tells the whole story of the British anti-comics campaign, the people involved and so on. Mr. Barker defends E.C. Comics, dissects tales such as "The Orphan" and sheds new light ... his own light ... as to why comics like this came to be.

First published in 1984, A Haunt Of Fears is unlikely to be found in America. Write to Pluto Press Ltd., The Works, 105a Torriano Avenue, London NW5 2RX England. Hopefully there are still copies of this profusely illustrated book still available.

(Editors note: Nicky Wright is a motoring writer/car photographer who has written and photographed thirteen books on automobiles as well as photographing numerous others. He works for some of America's and England's best car magazines and writes columns for two of them. He collects model cars, real cars, and, of course, comic books, especially Golden Age Captain Marvel Comics. In February Nicky, his wife Becky, and their three young children moved from Fort Wayne, IN to Marshall, MI. CBM is happy to announce that Nicky has indicated that he will be contributing articles in the furture.)

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Amazing Spiderman
#28 VF $200.00 (Beautiful; try to find a nicer copy)
#97 (Drug Issue) NM $35.00
#100 VF+ $55.00

Astonishing Tales (All Deathlok issues)
#25 F/VF (1st Deathlok) $40.00
#26 F/VF $15.00
#27 VG $7.00
#28 VF $20.00
#30 VF+ $21.00
#32 VF- $12.00
#33 VF- $12.00
#34 VF $13.00
#35 VG $4.00 (2 small tears back cover; front VF-)
#36 VF/NM $13.50

Avengers #58 VF+ (Origin The Vision) $18.00

Atom #1 Fine $235.00 (nice solid flat copy)

Batman #234 (1st Silver Age Two-Face) F/VF $18.00

Brave and the Bold
#59 (1st Batman teamup in B&B) Fine $17.00
#61 (Origin Starman and Black Canary) Good $3.00
#65 (Flash/Doom Patrol) VF+ $6.00

Captain America
#111 (Steranko) Fine $28.00 (yellowed cvr., o/w VF/NM)

Challengers of the Unknown #11 Fine- $25.00

Fantastic Four
#20 VG/Fine $55.00
#23 VG $20.00 (stain lower right front cover)
#29 Fine+ $30.00
#30 VG+ $15.00 (sub crease, o/w VF)
#45 (1st Inhumans) VF $21.00
#48 (1st Silver Surfer) Fine $115.00
#49 (2nd Surfer) VG+ $23.00 (bent corner, o/w Fine+)
#52 (1st Black Panther) VG/Fine $10.00
#53 (origin Black Panther) VF $20.00
#55 (Surfer cover) VF- $24.00
#72 (Surfer cover) Fine+ $9.00
#73 VG+ $8.00 (Detached lower staple, o/w F/VF)
#75 VF/NM (Surfer cover) $15.00

Fantastic Four (Continued)
#84 VF $8.00
#100 VF/NM $35.00
#112 (Thing/Hulk Battle) VF/NM $20.00

Flash
#111 Good $19.00
#131 (Green Lantern t-up) VG+ $14.00 (loose centerfold)
#174 (Classic villain cover) VG $3.00
#174 VG+ $4.00 (detached lower staple, o/w F/VF)

Iron Man and Submariner
#1 VF $110.00 (Very slight chipping but white)

Marvel Spotlight #5 (1st Ghost Rider) VF $60.00

Marvel Two in One #54 (Death of Deathlok) NM- $13.00

Mister Miracle #1 (Kirby) VF/NM $8.00

Showcase
#55 Good+ $8.00 (Water damaged, o/w Fine)
#56 Fine $8.00

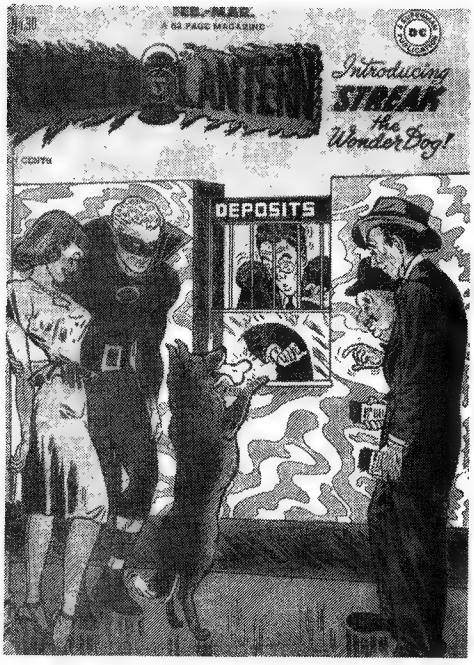
Strange Adventures #180 (1st Animal Man) Fine $95.00
This book has some soiling on the front cover and a loose upper staple but has minimal wear around the edges. Still a very sharp copy of a book that is TOUGH in high grade.

Strange Tales
#112 VG+ $15.00
#116 (Torch/Thing battle) VG $12.00
#118 VG+ $12.00 (Chipping on right edge)

Tales of Suspense
#49 (early X-Men) F/VF $39.00 (yellowing, nice edges)
#53 (Origin The Watcher) VG $13.00 (browning)
#99 (last issue) Fine- $8.00

Tales to Astonish
#60 (1st Hulk in TTA) F/VF $40.00 (chipping)
#70 (1st Submariner in TTA) VF/NM $50.00
#93 (Surfer/Hulk cover) VF- $23.00 (browning)
#101 (last issue) VF $17.00

Thor
#134 F/VF (1st High Evolutionary) $25.00



***Green Lantern* #30**
(Feb-Mar 1948) ©DC

SCARCITY OF GOLDEN AGE DCs

An Objective Data Set

Installment III:

GREEN LANTERN #s 1-38

by

Dr. Pat M. Kochanek

The data which I collected on the number of copies of each issue of *Green Lantern* (Golden Age) offered for sale to the general public during the past six years was remarkably consistent and suggests a general scarcity of issues from mid 1947 until mid 1948. This is quite unlike the results of the *Adventure* and *Flash* runs, where individual issues stand out as specifically scarce in various eras rather than a single long temporal block of scarcity. Indeed, this factor, along with the more limited number of issues in the run, compared to either *Flash* or *Adventure*, results in a very peculiar distribution of scarcity (see facing page).

No pre-1946 issue is in the top 25% for scarcity in the *Green Lantern* run. Probably most long-term DC Golden Age collectors would not be surprised at all by this finding. The general scarcity of the mid 1947-1948 DCs is magnified in the *Green Lantern* run by the fact that the earlier issues are quarterly – and may have been given a somewhat larger print run compared to the later bimonthly issues. That issue #30 is the scarcest and 24, 28, 33, and 34 are a close second was also not surprising to me. I have never seen a nice copy of

Opinions of Expert Collectors/Dealers

Gary Carter	#27 = rarest, #'s 38, 36, 35, 1 scarce
Joe Dungan	#30 = rarest, #s 5, 17, 29, 37 scarce
Stephen Fishler	#31 = rarest, #s 20, 24, 36, 38 scarce
Ernie Gerber*	#s 1, 5, 12, 25, 30 rated equally scarce
Tom Nicholson	# 5 = rarest, #s 3, 18, 24, 38 scarce
John Verzyl	# 5, 21, 35 scarce

*Gerber score taken from Photo Journal Guide

GL #30. The only NM white copies of #28 and #34 I have ever seen are the Mile High copies (which I own) – although one of the copies of #34 offered for sale was a strict Fine. Of the pre-1946 *GLs*, only #17 made the top third in scarcity. It is another book which may very well be relatively scarce. None of the copies of #17 offered were high grade which probably puts it in a similar category with the #30.

Once again Joe Dungan hit the rarest book. In addition, Ernie Gerber had #30 rated among his scarce group. It is interesting that four of the six experts rated #5 as rare or scarce. Again this may relate to the unknown location of the Mile High or any other pedigree copies of this book. It is the only *GL* of the first ten issues that the location of the Mile High is unknown. One strict VF copy was offered for sale. It is also noteworthy that although many experts rate *GL* #1 as scarce, my best guess based on the data set and on discussions with dealers is that it is not scarce but rather a very popular book which sells well and is thus relatively scarce. This may also be the case for issue #37, which is the last *GL* cover in the Golden Age and a great one at that (popular but not truly scarce). In 1948-1949, numbers 37 and 35 (the non Streak covers) certainly appear to have had somewhat larger print runs than the Streak covers (#s 34, 36, 38).

Next installment:
***More Fun* #'s 52-107**

Write to Pat Kochanek
c/o *CBM*

ISSUE	MONTH	YEAR	DATA
1	Fall	1941	32
2	Winter	1941-42	17
3	Spring	1942	13
4	Summer		22
5	Fall		11
6	Winter	1942-43	11
7	Spring	1943	11
8	Fall		15
9	"Late" Fall		16
10	Winter	1943-44	25
11	Spring	1944	17
12	Summer		11
13	Fall		15
14	Winter	1944-45	20
15	Spring	1945	18
16	Summer		10
17	Fall		8
18	Winter	1945-46	22
19	Apr-May	1946	11
20	Jun-Jul		20
21	Aug-Sep		14
22	Oct-Nov		6
23	Dec-Jan	1946-47	16
24	Feb-Mar	1947	5
25	Apr-May		10
26	Jun-Jul		6
27	Aug-Sep		7
28	Oct-Nov		5
29	Dec-Jan	1947-48	6
30	Feb-Mar	1948	4
31	Mar-Apr		8
32	May-Jun		7
33	Jul-Aug		5
34	Sep-Oct		5
35	Nov-Dec	1948	14
36	Jan-Feb	1949	6
37	Mar-Apr		37
38	May-Jun	1949	6

The chart above shows the issue number, month and year of publication, and the number of each issue of the Golden Age *Green Lantern* identified for sale during the five year test period.

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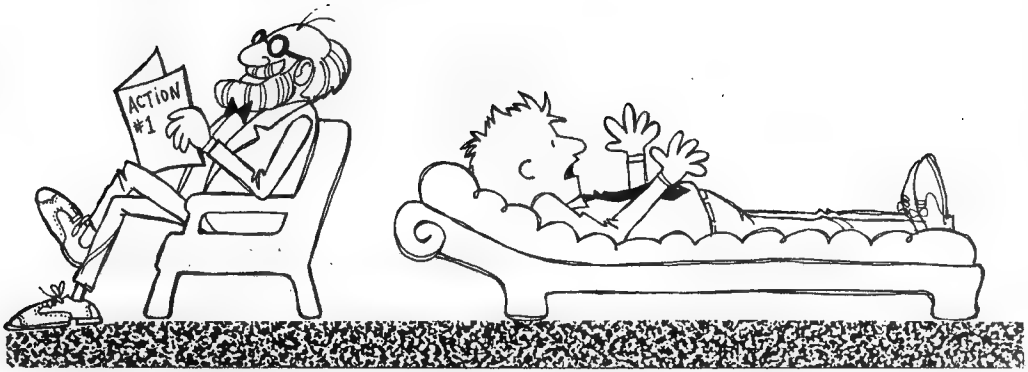

COMICS ON THE COUCH

by
John Townsend, Ph.D.
Clinical Psychologist

(This article is dedicated to the memory of Wally Braff, 1922 - 1992.)

COMIC CODEPENDENCY: WHEN LOVE IS NOT ENOUGH

Lust turns to anger,
A kiss to a slug...

– Chrissie Hynde, "Up the Neck"

Susie and the kids ate dinner quietly. The children could tell Mom was upset, and didn't want to rock the boat. Then, toward the end of the meal, they all heard Charlie's car in the driveway.

Susie met her husband at the door. "Where have you been?" she demanded. "You're an hour late for dinner, and the kids haven't seen you all day!"

Charlie Collector, guilt-ridden, anxious and in a serious jam, attempted to explain: "Honey, my local dealer just got hold of an almost-complete run of Adventures. When he called me at work, I had to drop over there and take a look at it."

Susie protested, "But it feels like your comics are more important than we are."

"Absolutely not, Sweetheart," Charlie protested back. "You and the kids are Number One. It's just a hobby." He reached out for his wife.

Susie met his embrace. Somewhat mollified, she let him hold her. "Well, okay, if you say so..." she said.

Charlie didn't hear her last comment. Hugging his wife, his eyes were scanning the kitchen counter for mail. They had focused on the manila envelope that he knew held the latest edition of *CBM*. His mind began wandering, as he silently attempted to guess the contents of this issue...

Last issue we talked about the difference between being a comics collecting fan, and a collecting addict. We provided nine different criteria–of which the addict must have at least three to qualify–and presented a psychological view of addiction as it applies to comics.

A Definition. This article, however, is for the other half of the world. As the study of alcoholism, drug addictions, workaholism and other compulsive behaviors has increased, a term has emerged to help explain the relationships of the addict. This term, called **codependency**, generally describes the idea that behind most every addict is a person who is unconsciously enabling the user to continue his or her out-of-control behavior.

That person generally loves and is concerned about the addict. At the same time, without being aware of it, he or she helps the addict stay addicted. The term "codependent" refers to the idea that even though the person isn't addicted to the substance, that he or she is dependent on the very dependency of the addict.

For example, a codependent parent may allow a cocaine-addicted teenage son to borrow enough money to use the drug. A codependent spouse may call her husband's boss on Monday mornings to report that he's sick–instead of hung over. Or a codependent friend may excuse his buddy's neglect of their relationship due to excessive time in comic collecting. He might rationalize it by saying, "Well, Charlie needs an outlet. I'll call him later."

It's said that the last thing that flashes through the mind of a codependent as he's falling off a cliff to his death–is **someone else's** life. That humorous picture helps to define the comics codependent for us. **A comic codependent is anyone who, in a relationship with a comic addict, helps perpetuate the addiction.** The codependent caretaker, reacts and focuses on the

addict, instead of taking care of him/herself.

How does codependency operate in comics addictions? **Codependency interrupts a foundational principle: the law of consequences.** There's no such thing as a free lunch. One of the basic ideas of the workings of the universe is the concept of cause and effect, of action and reaction. What we sow, we reap. We eat too much, and we die early from health problems. We sleep in late, and we risk losing our job. We call a comics ad too late, and someone else buys the book. We spend too much money on comics, and we lose our financial freedom. We spend too much time on comics, and we lose our friends and family.

Any addiction is costly, financially, socially, and emotionally. Actually, it should be costly. The addict is generally on a downhill slide. And he needs to be. The only thing that gets the user out of his substance-induced denial system is often suffering, negative consequences, and pain. Losing our family, job and health, and living on the streets can often help wake us up to the fact that, "Maybe I'm doing something to cause this."

So pain is a helpful signal to the addict that he's really got a problem. The law of sowing and reaping is doing its job. But then, like an airborne superhero, down from the sky swoops the codependent to rescue the addict from his irresponsibility. Her fierce love and loyalty to the addict makes her interrupt that natural course of painful, helpful consequences, which would have been a splash of cold water to the denial system–waking him up from his destructive reverie.

For example, the comic codependent may go to all the shows, dealers and cons with the addict, thinking, *This will bring us closer.* It might, but often it results in the addict not having to come out of his self-absorption, thinking that everyone's world revolves like his does—around comics. The truth—that not everyone in the universe is as excited about rare books in pristine condition as are we collectors—is hidden from the addict by the codependent. She helps him stay selfish.

Or suppose the addict takes up an inordinate amount of living space for the hobby. Instead of saying, "Store your stuff in a place where I don't have to walk around it", the codependent will think, *Golly, at least it's not drugs or other women. I should be grateful,* and simply avoid having guests over to the house out of embarrassment of their living conditions.

Or the money problem. The comic codependent will often simply try not to think about the amount of money the addict is spending on the hobby. This works for both of them. The codependent doesn't have to have a conflict with the addict. And the addict gets the books. The only problem is when the codependent needs something for his or her interests, like furniture or sports equipment, and the money isn't there. At that point, it gets a little hard to avoid feeling conflicted and resentful.

Characteristics of a Comic Codependent

So how do you know if you're a comic codependent/rescuer/enabler? Here's a list of the most common traits. You only have to have a few, not all of these characteristics:

1. You take too much responsibility for the addict's emotional state. The comic codependent often takes on responsibility for the feelings, happiness and unhappiness of the comic addict. If the addict feels bad because he can't buy a particularly expensive book, she'll feel that his sadness is **her fault–instead of his problem**–and let him buy the book.

2. You have difficulty in confronting the addict. The comic enabler is often fearful of telling the truth about the excesses of the addict–too much time, money, emotional energy, etc. He or she doesn't want to be seen as a "negative person." So the codependent, in effect, becomes a liar by being silent. This is in contrast to saying, "Something needs to change–the addiction is distancing me from you."

3. You find yourself nagging. Frustrated and feeling helpless, the comic rescuer often finds himself or herself complaining over and over again to the addict about the hobby. "You never" and "You always" become part of the vocabulary. Yet the problem is compounded, because the nagging causes more isolation and conflict. The nagging doesn't solve anything.

4. You have difficulty in setting boundaries with the addict. Limit setting is often quite a problem for the comic codependent. Not wanting to hurt, anger or disappoint the other, the enabler avoids setting appropriate boundaries, such as:

•ß if you overspend on the budget, your luxuries suffer, not mine.

•• if you spend four nights a week on comics, I'll spend four with my own hobbies–and not sit around waiting for you.

•• if you can only talk about comics and nothing else, I'll develop my own non-comics friends.

•• if you leave your books on the kitchen table I'll stack them next to a bright, sunlit window near a dripping water faucet, on top of the ketchup stains. The kitchen table is for eating, not storage.

5. You become part of the denial system. Often hopeful to the point of naiveté, the comic codependent will tend to make one of two mistakes:

a. Thinking the problem isn't really that bad.

b. Thinking that love and support will alone solve the problem.

The truth is, love and support are crucial, but they aren't enough.

6. You resent a harmless hobby. Sadly, one of the destructive results of the addict/codependent relationship is that the comic rescuer begins to see comics as the problem, and denies himself of a fun and legitimate hobby. *I can't stand to see another old superhero book on the coffee table!* the codependent will think. This scapegoating takes the focus off the real issue: the addict's problem.

7. You pretend to be interested in comics when you're not. Many comic codependents go all the way–do all the collector things that the addict does, in the interests of closeness. Yet they feel a deep resentment at doing things they don't really enjoy all that much.

8. You neglect taking care of yourself because of your focus on the addict. Many codependents find themselves becoming almost obsessed about their over concern for the addict. They become as obsessed with the addict as the addict is about comics.

They strategize ways to get the addict interested in other things. They become manipulative. They try "guilt messages." And they basically don't have a life of their own, with their own values, relationships and interests.

How did you rate? If you identify with some of these powerless, resentful feelings and behaviors, you may qualify as a comic codependent. You are addicted to a person who is addicted to an activity. We're all in this together.

But what now? Well diagnosis is only part of any cure. Join me next month, as we provide answers for the comic addict/codependent relationship struggle.

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#48 fn - 95.00; #49 vg+-fn 75.00
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#28 light browning along sp ow vg-fn 80.00
#44 vg+-fn 45.00

Send 30¢ for complete list.

Both ©DC

LOST COMICS OF THE 70s

PART II

by Tony Starks

One of the nice things about these "sleeper" picks from the 1970's is that these books truly are affordable. No $350 comic books that should be $700 here. Most of these gems are under $50.

While the prices listed are for NM, I believe FINE or better books, if accurately graded and priced, will be worthwhile purchases. Contrary to popular belief, 70's books, especially early 70's, are not in plentiful supply in NM. Comic collecting was in its infancy in the 1970's. The first *Overstreet Price Guide* was not published until 1970, and only the largest cities had comic specialty shops. Picks for this month:

***MARVEL PREMIERE* #15** (5/74) & ***IRON FIST* #1** (11/75) Intro/origin of Iron Fist and first issue of own series, respectively. Strangely enough, *M. Premiere* ($30) is only five dollars more than *Iron Fist* #1 ($25), probably due to John Byrne's art on the series. Both books could easily increase 2x-3x in price very shortly. *Iron Fist* #14, the 1st Sabretooth, is still a good purchase if found under $100.

***MARVEL PREMIERE* #1** (4/72) & ***WARLOCK* #1** (8/72) (Shown on facing page) As you read this you will note that the NM price went up to $30 & $25 respectively. No doubt they will increase again in the near future. Also, do not overlook *Warlock* #10 & #15 (which have Thanos covers/stories by Jim Starlin) also around $25 NM these will go up too.

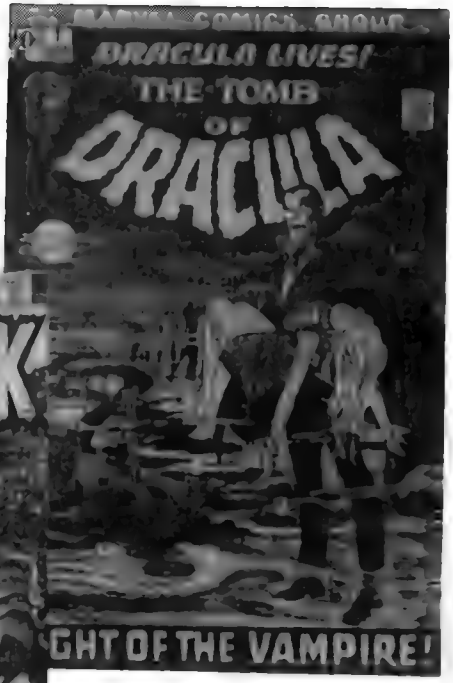
***TOMB OF DRACULA* #1** (4/72) (Shown on facing page) At its current price of $30 it's a fine investment. Gene Colan's art is perfectly suited to this title. Also purchase issue #50 ($4.) with an obscure Silver Surfer x-over (you heard it here first).

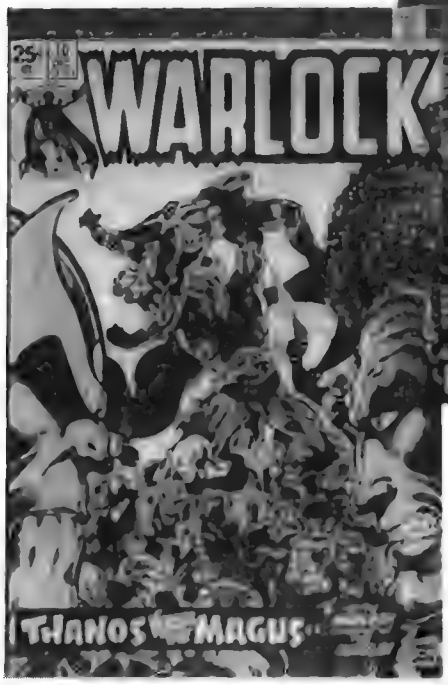
***CREATURES ON THE LOOSE* #10 (#1)** (3/71) First appearance King Kull. Published just five months after *Conan* #1. As *Conan* goes up, so will this book. $22 in NM.

KIRBY D.C.'S

When Jack Kirby moved from Marvel to D.C. in 1970, D.C. gave him free rein. The titles that he subsequently created in the next four years featured bold art, daring concepts and wild stories. Very popular in the 70's, virtually all are worth owning. Here are a few of the best.

***JIMMY OLSEN* #133-135** (10/70-1/71) (Shown above)





Both ©MCG

Jimmy Olsen is the least expensive of the "Fourth World" titles, and should be the most expensive. They precede the "New Gods" trilogy titles by 4-5 months and are much harder to find. Issue #133 introduces the "new" Newsboy Legion and begins the Fourth World storyline. Issue #134 is the first appearance of Darkseid*, an extremely important and enduring D.C. villain. Issue #135 is the second Darkseid, the first SA appearance of the GA Newsboy Legion (grown up) and the first appearance of the new Guardian (a clone of the GA Guardian). All worth many times their $2.50-$4 guide price).

*(*FOOTNOTE: A case can be made that Thanos is a copy of Darkseid. Thanos serves Death and seeks to destroy all life, Darkseid seeks the Anti-life equation and the destruction of all life. Both are god-like in power. Physically they look very similar. Darkseid's first appearance precedes Thanos's by over two years.)*

***FOREVER PEOPLE* #1** (2-3/71) Ties with *New Gods* #1 as the 3rd appearance/1st full Darkseid story. Kirby intended for this title to be the anchor for the Fourth World. A typical superheroes, being basically non-violent. Only $20.

***NEW GODS* #1** (2-3/71) (Shown on facing page) Ties with *Forever People* #1 as the 3rd appearance/1st full Darkseid story. Beautiful cover! First appearance of many New Genesis characters, including Orion. At $18, great potential for growth.

***MISTER MIRACLE* #1** (3/71) First appearance of the most popular and enduring of Kirby's "Fourth World" superheroes. A bargain at $12, easily worth 3x that.

***DEMON* #1** (8-9/72) Kirby's art is especially well suited to this title. New series is popular and should lift this book's price well beyond its current $12.

***KAMANDI, THE LAST BOY ON EARTH* #1** (10-11/72) Another book perfectly suited to Kirby's art. At 59 issues, the longest running of all of Kirby's D.C. titles and a bargain at $15.

Don't miss part III of Lost Comics Of The '70s (CBM #15) featuring "dirt cheap" 1970s first issue comics.

NEXT MONTH IN

The COMIC BOOK MARKETPLACE

The relative rarity and Demand of

BRAVE & BOLD #23-62

DELL FILE COPIES

Early T.V. collectibles are hot!

All collectibles from the 60's are sizzling. how soon will it be before the T.V. based COMICS are. It is hard to accept that the following books are all late 50's early 60's, which makes them over 30 years old! Books are all in NM/VF condition.

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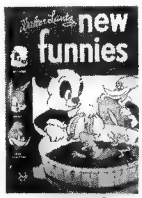

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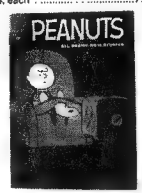

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A Collectors Story

by Bill Howard

My father was the quintessential pack rat. He collected everything, from antiquarian books to rare coins and stamps. He once told me that the urge to collect, to hoard, is instinctive, stemming from our earliest memories as mammals in the trees when the need to store food was a matter of survival.

I've often thought about that idea, and over the years I've come to agree with it. Do you know anyone who doesn't collect something? Tin cans, baseball cards, beer steins, mass-produced porcelain figurines, antique furniture, sheet music, posters, records. You name it and someone collects it. It's in our blood. I'm convinced that, if I hadn't stumbled upon comics in my youth, I would have found something else to collect. Like Midas.

But I think there is even more to the collector's instinct. It's an intensely personal, solitary pursuit. Even though we all like to share our stories and experiences with other collectors - the raison d'être of CBM - most of the time we spend is essentially time spent alone. Locked away in our little "comic room" we're immersed in arcane rituals, like grading, backing, bagging, and pricing. We agonize over the smallest imperfection in an otherwise NM copy of *Showcase* #55, or decry the loss of cover gloss on that *Iron Man* #1. (There is also a darker side to collecting that has to do with possession and greed, but that's a story for another time).

I consider myself lucky. My vocation (magazine publisher) dovetails nicely with my avocation (comic collector). It's not often that someone can make a living doing the thing he loves, and probably even rarer that he makes a hobby of the same medium.

Most people can remember losing their comic virginity. It's like remembering where you were when JFK was shot. Or, for younger readers, where you were when you heard Magic Johnson had tested positive for HIV. For me, my introduction to comics was a fresh-from-the-newsstand purchase of *Fantastic Four* #1 in 1961. I was seven years old. That one comic led to a roller coaster ride of collecting that can best be characterized as spasmodic explosions of activity punctuated by periods of inactivity. My collecting experiences include having the most meaningful part of my collection destroyed by deranged tenants, flying thousands of comics across the country when I moved from New Jersey to California, and rediscovering the joys of comic collecting in my mid-thirties.

As a kid I never threw away a comic book. I watched, at my father's side, the assiduous care he took when handling his book collection. Comics for me were a way to do as my father did. We would often go to flea markets and garage sales on the weekends; my dad looking for that overlooked first printing of Mark Twain's *Huckleberry Finn*, me looking for any old comic. I remember him coming home from one of his many forays with a copy of *The Incredible Hulk* #2 in Fine condition. He paid a nickel for it. I was too young to really understand about preserving comics, but I lovingly stored them in boxes and on shelves in my bedroom.

My passion for comics continued unabated through my teenage years until it was displaced by other interests when I entered college in 1972. Collecting wasn't as easy then as it is now. While many drug and convenience stores carried my favorite titles, distribution was often uneven, especially for DCs. And once you missed out on a particular issue, it was next to impossible to find it elsewhere. Like many young collectors of that period, I was also constrained by finances. My allowance was 25 cents a week in 1964. That meant two 12 cent comics with a penny left over for candy. I always found ways of scrounging for more, but I often had to do without many comics I would love to have purchased.

Looking back at that time, though, I count myself fortunate to have discovered comics during the peak Silver Age period. By the time I stopped to take a breath, I felt I had amassed a pretty impressive collection indeed, including full runs

of the *Fantastic Four*, *Avengers*, *X-Men*, *Captain America*, *Iron Man*, *Daredevil*, *Amazing Spider-Man*, and my two personal favorites: *Strange Tales*, and *Journey Into Mystery/Thor*. Less complete, but equally valued were DC runs such as *The Flash*, *Green Lantern*, *Adventure*, and *Justice League Of America*.

But, I was also starting to develop a sense of guilt about my hobby. I no longer considered myself a kid. And comics were for kids, after all, weren't they? I think most of us go through this phase as we get older and realize that comics, as a serious intellectual medium, are regrettably ranked alongside soap operas. But, honestly, I don't think there is a difference between collecting Faberge eggs and comic books, except that rich, powerful people of influence and money collect the eggs. Comic books, fortunately, are still accessible to most of us.

Over the years - I'm 37 now - I've come to terms with that guilt. I'm not really interested in arguments making the case for comics as an "enduring American art form", and I'm not embarrassed that I still collect and read them. They're fun. And they're one of the few pursuits I can think of that manages to both freshen my imagination and relieve the stress of daily life. And it all started with that copy of *Fantastic Four* #1.

So what happened to that issue of *FF* #1? Sadly, when I took a job with a west coast publisher in 1987, I left the best part of my collection in a padlocked room in my house in Asbury Park along with other important momentos of my life, including my college and graduate school diplomas, some rare books, and high school/college/family pictures. My tenants turned out to be crack addicts and destroyed not only my home - for example, they used my restored oak doors as firewood - but my collection. They used an ax to break down the door to my special comic room and, presumably, burned or stole its contents. I made the mistake of not insuring my collection separately, so all was lost.

In the hope of selling the portion of my collection I was least interested in (and also because at the time I expected I would someday move back East) I had luckily sent about three or four thousand comics to California via American Airlines air freight. That was a nail biting wait, I can tell you. When I rediscovered comics in early 1988, after many years of inactivity, these few comics formed the foundation of my new collection.

Currently, I'm an avid collector of Silver Age comics and comic art. I trade and sell old comics to buy other old comics for my collection. With my friends and partners Henry Baba and Michael Kure we've started a small business called Comic Boys, Ink.

Whether through the mail or at one of the local shows here in the Bay Area, I find plenty of time for my personal passion. The local conventions are also a great way to measure the pulse of the collecting community. You'll probably never see a more diverse (and in some instances, motley) group of people. But, it's the kids who stand out. I'm struck by how little knowledge of and interest in they seem to have of the older eras of comic collecting. Just like so many of our modern day sports stars can't tell you anything about the heroes who preceded them, many younger collectors will give you a blank stare if you mention Ditko or Steranko or Everett. On average, the local conventions in this neck of the woods probably feature 30 dealers. Each one of them could sell 100 *New Mutants* #87's for every *Superman* #199 or *Captain Marvel* #1. And even though you might point out that there are, in fact, 100 NM *New Mutant* #87s for sale at the show, and no NM/M *Superman* #199's or *Captain Marvel* #1's, it doesn't make a difference. They know and buy what they like. And that's really what makes collecting so interesting and personal.

While I know my new collection will never equal my previous one, I find it just as rewarding a pursuit. I find comfort in my collecting. Something about it recalls a simpler, younger time, when a boy could get a gift worth a nickel from his father and think it was priceless.

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#33	VF		$ 65.00
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#37	VF	Excellent book	$ 65.00
#38	VF		$ 65.00
#39	F/VF	Very colorful & attractive	$ 45.00
#40	VF	Pretty book!	$125.00
#41	VF		$ 55.00
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#44	VF+		$ 40.00
#45	VF+	Stunning book!	$ 40.00
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#64	VF		$ 20.00
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#75	VF		$ 20.00
#76	F/VF	Nice	$ 12.00
#77	VF-		$ 15.00
#78	VF		$ 20.00
#79	VF-	(Last sixties issue)	$ 15.00

ANNUAL

# 2	Fine	(1965) Very nice medium grade, pretty book	$ 42.00

MARKET REPORT

ROB & TIM'S EXCELLENT

Hello, to all the fully grown post adolescents comic fans from the capitol of lovely southern California. Thanks to you CBM for allowing me the space and time...

Soap box: Let's face it folks, the economy has a cold, and it's still convalescing, so to speak. The slow down has not affected the new comics market, in fact just the opposite. But Silver and Golden Age sales, especially the more expensive keys, have been hit kind of hard. But, the average thrifty Silver or Golden Age collector can still enjoy collecting through these hard times - if they make careful and studied purchases. Here are a few suggestions...

70's Marvel: People are hard after these books because, among other things, they're good reading as well as generally affordable. Black super heroes are especially in demand right now. *Black Panther* #1, *Black Goliath* #1 and *Luke Cage* #1 are all in demand in high grades (of course). *Iron Man* #55 and *Astonishing Tales* #25 are still popular at $150 and $75 respectively. *Marvel Team Up* #1 and *Marvel Two In One* #1 are great sellers at $50 and $15 as is *What If* #1 at $15 to $25. *Spotlight* #5 (Ghosty) and *Ghosty* #1 are still readily requested at $150 and $85. *Amazing Spider Man* #129 and *Hulk* #181 are slipping a bit, but still asked for. *Warlock* #1 and *Marvel Premiere* #1 (Warlock) are still "hot" items at $20 to $30. Prices are bound to go up on these books so, if deals are what you want, better hop on the Marvel 70's wagon soon.

70's DC: DC's are moving well. Folks have finally figured out that some really fine books were published by DC in the 70's (See Tony Stark's column elsewhere in this issue). The big item right now seems to be *House Of Secrets* #92 (1st Swamp thing). This book is dang hard to find in any shape and is grossly undervalued - I've heard reports of Near Mints going for $200 (good luck on locating this one). The talents of Neal Adams are truly awesome and his *Green Lanterns/Green Arrows* are still selling strong. *GL* #76 is a "steal" at $75 to $100 and is also undervalued. Neal's *Batmans* are also doing well with the first appearance Ras al Ghul (*Batman* #232) pretty hot right now! *Swamp Thing* #1-10 (Berni Wrightson at his best) are now considered classics and are in high demand at about $75 to $100 for the set. All Kirby's, especially *Kamandi* #1 are in demand (even though Kamandis are available). *Brave And The Bold* #191 (Batman, Joker, & Penguin) is starting to be asked for at $6 to $10. *Batman* #234 (1st modern appearance two face) is in demand at $30 to $50 NM.

Silver Age Marvel: Not much to report here, all key Marvel Silvers are, of course, still being sought after, but the frenzy from a few years back has died down. Most folks are holding on to what they have, and high grade books are not surfacing like they used to, which means prices on high grade keys are going to go up and outta-sight all over again. Exempli gratia; *Spider-Man* #1 VF/NM (White Mountain Copy) sold at Sotheby's action for $15,000, yikes!!! Some suggestions for more affordable Silvers; *Fantastic Four* #67 (1st Warlock) Great book at $50. *Amazing Spider-Man* #41 (1st Rhino) at $85, *Amazing Spider-Man* #50 (1st Kingpin) at $200 *Fantastic Four* #48 (1st Surfer) at $300 I feel that this book is a "steal" even at $300 NM! Also *Subby* #1 at just over $100 and *Marvel Super Heroes* #12 (1st Cap Marvel) and #18 (1st Guardians) at $75 and $30.

Silver Age DC: As far as I know, DC is still king of Silver mountain. Every one and their mom still wants these hard to find treasures, and they continue to be hard to find! Virtually every title is being sought after from the *Flash* to *Secret Six* (*Secret Six* for gosh sakes!) and in many cases only high grades need apply! (This is an interesting paradox since the vast majority of 10¢ and 12¢ DCs are just plain not available in very high grade! I hate to pop anyone's bubble.) DC Silver keys are becoming rather pricey items - you want *Showcase* #4 VF/NM or NM/M well, have you got $20,000??? Other sales of note are; *Metal Men* #1 at $250, *Brave and Bold* #34 at $1200 cash and $1400 in trade (in fact any *B&B* from 1-up, and *Showcase* #'s 1-55) *Hawkman* #1 at $250, *Atom* #1 at $500, *Atom* #7 at $125 to $200, *Mystery In Space* #87 (Hawkman) and the list goes on ...it seems clear that these books will be harder and harder to get and, of course, more expensive as time marches on!

Golden Age: Collectors are still making it a DC/Timely's show, as usual. All WW II covers, especially with Hitler or Axis characters are really selling and in all conditions. *Captain America* is in high demand with some of comic histories most beautiful and intricate covers. *Marvel Mystery Comics* are also sought after, even more lately than usual. *Batman* is in demand in all grades (no surprise) #'s 58 (1st Penguin) try to find one! #64 (1st Boy Commandos) #122 (1st Catwoman) whoa! This one's selling for double to triple guide all over the place. Holy media tie-in, Batman! WWII covers on other publishing titles are also selling very well.

It seems that comic book collecting is fast becoming the most popular hobby now, and with all the media publicity, the confirmation of the next Sotheby's Auction, and all the new guides coming out, even the most conservative collectors should make special effort to get the comics they want as fast as possible, before the inevitable increases. Also, watch

continued on page 48

ROB & TIM'S EXCELLENT MARKET REPORT

continued from page 47

out for misc. 50's horror comics and Kirby/Ditko (Atlas/Marvel) 60's monster titles, prices are going into orbit.

(PS. Thanks to Jeff Dixon and Josh Lito for your help.) Till next time...

— Tim Riley

Greetings everyone! The month of April is just around the corner and it will soon be time for the new, ever anticipated, Annual *Overstreet Price Guide* to hit the stands at your local comic book store. Time to see whether or not your Golden Age and Silver Age comics have proved to be as bullish as you hoped. Let's all keep our fingers crossed. Enough small talk. Down to business.

Most of the Golden Age books that I come across, either by mail order or at conventions, are restored in one form or the other, whether or not the seller knows, admits or discloses this information. It's either been slightly cleaned, pressed, or color touched. A tear has been sealed here and there and the spine roll taken out. The spine is reinforced and the staples have been replaced. A tiny chip is replaced at the bottom of the spine with a 1/8 inch split closed at the top. It is (almost) always something! My suggestion to all serious collectors is to learn as much as possible about restoration and learn how to spot it. And to all the "purists", this professional trade is the wave of the future. Completely "virgin" (unrestored) books are disappearing rapidly from the market. And now on to some picks for this month:

***More Fun* #51:** The very 1st app. of the Spectre (Jan., 1940). He is shown (in costume, head and shoulders) in the last (advertisement) panel (for issue #52) at the conclusion of the Buccaneer story. This is a very rare book indeed. Only one known white page NM copy (Church) exists, and to locate one in any shape is a tremendous undertaking. Guides for $700 in NM, but be prepared to pay way, way, way over guide for a high grade unrestored copy. With issues #52 & #53 (Feb./Mar., 1940) valued at $11,000 & &7,500 respectively (VF/NM), #51 has a bit of room to grow. You will probably have to fork out over guide (condition price) for any one you find. However it is well worth it. A fantastic cover illustrated by Sheldon Moldoff is one of the most beautiful and alluring of all "pre hero" Golden Age comics.

***Detective* #58:** An expensive book, $1200 in NM. 1st app. of The Penguin (Dec., 1941), the pompous, tubby tuxedo of crime. With the new Batman movie being released early this summer (The Penguin is the main villain, played by Danny DeVito) demand for this book will rise sharply. Remember what happened with Joker covers and appearances in *Batman* and *Detective Comics* (especially Detective #168; Origin of The Joker). Keep a sharp lookout for *Detective* #67 (Sept., 1942), which is the 1st cover app. of this waddling weirdo, guiding at $520 in NM as well as *Batman* #14 (2nd cover app.; Dec./Jan., 1942/1943) at $1,100 in NM. DeVito himself now owns a copy of *Batman* #14, complements of our own tremendously talented Dr. Tim Riley. Prepare for a lot of activity on these 3 issues.

***Exciting Comics* #9:** Origin and 1st app. of The Black Terror and his sidekick Tim (May, 1941). With the skull and crossbones insignia across his chest, this nemesis of crime displays a remarkable resemblance to the present day Punisher. Is the Terror a "blueprint" for Marvel's violent anti-hero? Judge for yourselves, but the similarities are rather striking. Be that as it may, the character became popular enough to gain his own title (winter, 1942), which lasted for 27 issues. *Exciting* #9 guides for the exact same amount as his own title debut issue; $475 in NM. Very rare book and worth considerably more then *Black Terror* #1. Possibly a $800-$900 comic.

***World's Finest* #71:** Superman and Batman begin as a team in the title, 1st 10¢ issue (July/Aug., 1954). Priced at $220 in NM. Last year a dealer friend of mine bet me $20 that I wouldn't be able to locate a copy in decent condition (good or better) within 1 year. With less then a month to spare, I finally found a copy at the 1991 San Diego Comic Con. A FN+ (best I have ever seen), it was the only one I saw at the convention and the dealer wanted about $350 for it. Very difficult to find, especially above FN, and highly sought after on today's market. No abundance here.

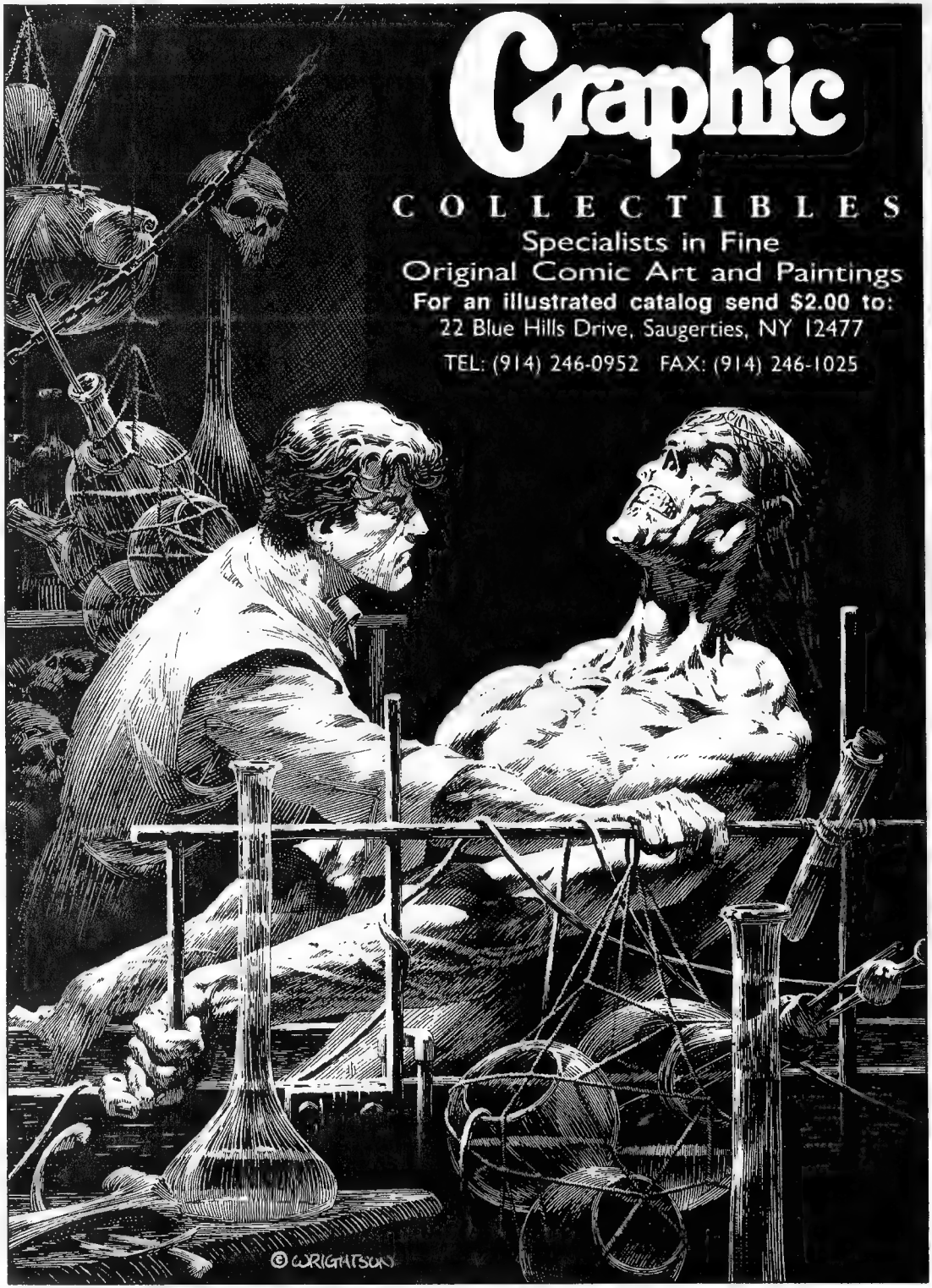
***U.S.A. Comics* #6**: Captain America series begins (Dec., 1942) with a breathtaking and action packed cover drawn by the great Alex Schomburg. The "Superman" of Timely Comics crashes through yet another Nazi stronghold to rescue his faithful partner Bucky from being skewered to death at the hands of monstrous German soldiers. $750 in NM. With the values of his own title rising rapidly, *U.S.A.* gives the collecter a great opportunity to acquire a few of the super-patriot's early adventures and fantastic covers at more reasonable and affordable prices. In fact, the entire Cap. run (#6-#17) provides us with some of his most outstanding and courageous cover appearances (namely #7, #8, #10, #13 & #17).

***Suspense Comics* #3:** Considered by many collectors to be the ultimate and most classic Alex Schomburg cover of the Golden Age (April, 1944). The eerie nocturnal bondage cover, complete with mysterious hooded and diabolic Nazi's set to sacrifice a beautiful young maiden in front of a red-hot burning firepit for some unholy cause. Her timely rescuer is ready to catapult a native spear into the mist of the grim ceremony as enemy bullets scream harmlessly past him. One of the most chilling and memorable scenes to ever be published in the industry and must be seen to be believed. The entire investment value is in the cover and presently guides at $190 in NM. Most feel worth much more!. Regrettably, this comic book is practicall "ungettable", so if you happen to locate an issue, get it while the getting is good!

***Wonder Woman* #105:** The secret origin of Wonder Woman as a young girl. Scarce, in demand, and a steal at $88 in NM. A true "Sleeper"! I have not seen a decent copy for sale in a long while. This one hit the stands right in that scarce Silver Age period that is in such demand by baby boomers lately.

Hope these suggestions have sparked some interest and are helpful. Until next time, best of fortunes...

— Rob Hughes



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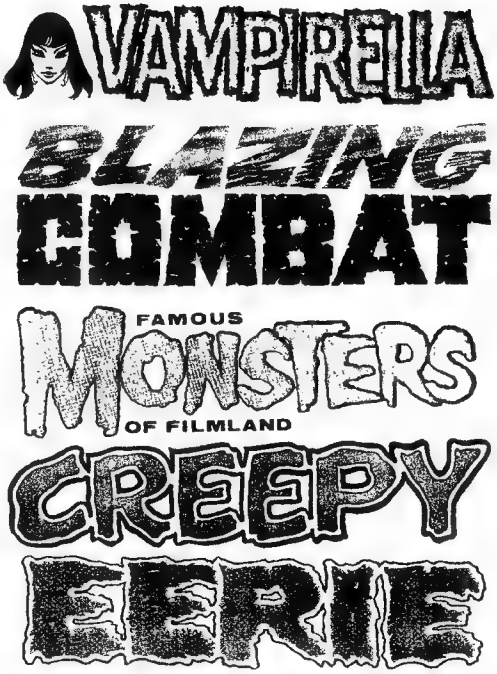

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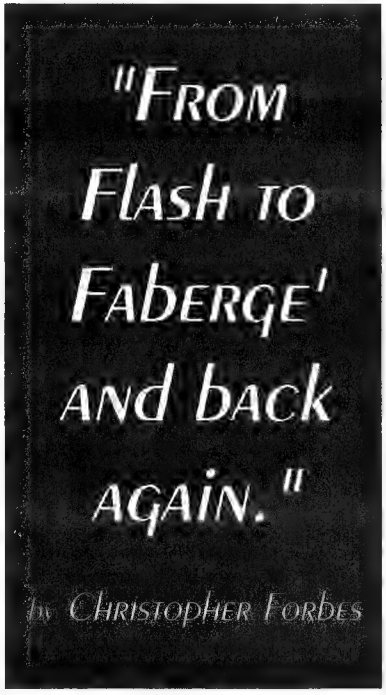
The Forbes Report

(Editors note: Christopher Forbes is the Vice Chairman of Forbes Magazine and an avid Silver Age Flash collector.)

My childhood collecting cravings found their first fix in comic books. The fantasy worlds of Superman, Batman, The Incredible Hulk, Spider-Man, Green Lantern, and, especially, The Flash were much more tantalizing than stamps or coins for basically three reasons. First off, comics are numbered, thus catering to the most fundamental collecting desire to possess a 'complete' set. Secondly, the illustrations tell the story. As a slow reader, I have always agreed with the cliché that a picture is worth a thousand words. And thirdly, because comics were forbidden at boarding school, where possession could result in precious Saturday afternoons spent copying the *Congressional Record*.



While I was busy shelling out 10 cents, and later 12 cents a comic, during what has been dubbed 'The Silver Age' by comic book aficionados, my father began buying Faberge'. First a modest presentation cigarette case and Red Cross egg charm for my mother. Then, having realized that his father, B.C. Forbes, launched *Forbes* magazine in 1917, the same year that N. Lenin launched a revolution, Pop decided to launch the Egg Race between Forbes and the Kremlin.

First he paid four times the high estimate at a Parke Bernet auction in 1965 for the Duchess of Marlborough Egg, capturing the attention of A La Vicille Russie's Alexander Schaffer, who had vital connections to other sources of these precious eggs. In quick succession, Schaffer proceeded to sell to FORBES Inc., five Imperial Eggs in time to celebrate the Magazine's 60th Anniversary in 1967.

Meanwhile, I was about to graduate from St. Mark's School with a foot locker full of contraband comics and an abiding interest in one super-hero in particular–The Flash. I was beyond the stage of just buying "retail" and was already trading, and paying high premiums to purveyors of vintage comics for missing numbers and early appearances of The Flash in other titles.

My father expanded his early collecting horizons from American autographs and documents to painting, ship models, inscribed trophies, and ultimately toy boats, toy soldiers, motorcycles, balloons and ballooning memorabilia. Likewise, comics were soon inadequate to completely satisfy my collecting addiction. With my father in St. Tropez, a chance encounter with a portrait of France's last sovereign, Emperor Napoleon III, set me off in a new direction. French friends think it perfectly logical to move from *comic books* to the man Victor Hugo dubbed "Napoleon Le Petit." Happily, this low regard for the nephew of THE Napoleon has made collecting Napoleon II an eminently affordable exercise. The results of the chase include everything from his letter of surrender to the King of Prussia (a favorite of my German-born wife Astrid) to the socks worn by his only son, The Prince Imperial, the day before he was Killed in Zululand.

My wife inspired yet another collecting enthusiasm. When we married seventeen years ago she arrived endowed with a few pieces of inherited Biedermeier furniture and, after all these years, her tolerance for Napoleon and Eugenie on the walls has been abetted by the number of early 19th-century German pieces that have since been added to our furniture collection.

Concurrent with the expansion of my own acquisitive interests, I became more involved with FORBES Inc.'s Corporate Collection. A near-disastrous academic encounter with Economics 101 prompted me to ask my father if I could major in art history. Pop readily agreed, and appointed me curator. My salary helped pay my tuition, thus insuring some return on my expensive education.

Another turning point came after seeing a slide lecture devoted principally to contrasting the works of Sir Edwin Landseer, William Powell Frith and the Pre-Raphaelites Sir John Everett Millais and William Holman Hunt, less than favorably to the works of Barbizon and Impressionist artist. I rashly suggested that FORBES Inc. would be better served by having the best collection of British Victorian painting in North America rather than a few second-rate Impressionist works, like one of Monet's innumerable *Waterlilies* studies hanging over the Chairman's desk. With surprising good humor Pop said to go ahead, and the Monet eventually went on the block.

As the FORBES Inc. Corporate Collection Curator, I also began to share Pop's enthusiasm for Faberge'. Forays together to Wartski's and A La Vieille Russie are among my happiest memories. Finally, seated side-by-side at Sotheby's, in 1985 we shared the thrill of hearing Auctioneer Gerard Hill intone as he finished the bidding for the Cuckoo Egg, "The score now stands Kremlin 10 Imperial Eggs, FORBES 11." FORBES had finally pulled ahead in the Egg Race.

Now, seven years later, the Soviet Union has been dissolved and I find myself sitting in the car on the phone to Sotheby's Bids Department vying successfully–not for Faberge' treasures–but Flash comics at Faberge' prices. My first love has hit the big leagues at last.

Auction Update by Jerry Weist, Sotheby's Auction Consultant

By now readers of the C.B.M. are familiar with some of the events leading up to December 18th, 1991. Sotheby's, the famed auction house in New York City, brought together comic book fans and collectors for the first auction of rare comic books and comic book art.

I would like to take a moment and review some of the expectations, energy, excitement, and creativity that went into making December 18th, 1991, happen.

Twenty-four hours before the day of the auction I told many people that we had already created a success for our field (regardless of the final sales realized) with the wealth of material that was being offered for sale, with the presentation that had been accomplished in the Catalogue, and with the formation the grading Committee under the auspices of the newly formed American Association of Comic Book Collectors (AACBC). All of these events, I felt, gave the public at large (possibly for the time) a very positive "view" of our hobby from the outside. People from all walks of life, who had never given Comic Books serious consideration, showed up at the preview showings in Los Angeles and New York City. These same people expressed appreciation of the scholarly "tone" of the Catalogue. The historical biographies on artists, articles discussing restoration and "pedigree comics," along with full color reproductions of every comic book lot gave potential bidders more than they normally expect from an auction Catalogue. Just pick up any recent Catalogue from Sotheby's or Christie's on Fine Art or other Collectibles and you will find no Hard cover Books, and very little color. Sotheby's went out of their way to give this first Comic Book Auction a very special (and expensive to produce) Catalogue.

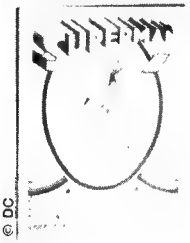
Even with all of the work that went into the Catalogue, the real work took place with all of the consignors and the people who so willingly gave of their time. People from all over America consigned material to this first auction. There were some large groupings of lots from single consignors but it should be noted for history that the majority of consignors were individual artists, collectors, and dealers. Many, and I want to stress many, of the artists who we have come to revere over the years submitted work directly to this auction. Long time true-fans were the consignors of some of the most powerful and expensive works of original art. A long time collector was the consignor of DETECTIVE COMICS #27 which sold for $55,000.00. People from Texas, Arizona, New Jersey, Missouri, Ohio, Wisconsin, California, Nevada, Illinois, Florida, Oklahoma, and numerous other states consigned to this auction. The real winners of December 18th are many of the artists that I have respected my entire life. Murphy Anderson, Harvey Kurtzman, Will Eisner, Joe Kubert, Al Feldstein, Johnny Craig, Frank Frazetta, Robert Crumb, Rick Griffin, Skip Williamson, Bill Griffith, Art Speigelman, Hal Foster, George Herriman, Burne Hogarth, Bill Everett, Joe Shuster, Carl Barks, Jack Kirby, the list goes on — these artists, both living and deceased, were honored by this event, its' catalog, and the many bidders for their work.

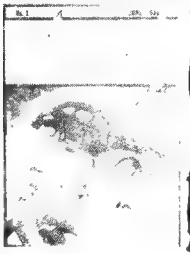
But, beyond the money made by consignors and the press coverage received by Sotheby's, we also have something else to be proud of. That "something else" was the professional communication, cooperation, and creative exchange that took place with the Grading committee. The committee for Authenticity, Certification, and Grading is the brainchild of Gary M. Carter. Gary suggested to me early in the formation of the auction that responsibility for grading such a large amount of rare comics would be better served if this responsibility was shouldered by a group of independent experts, thus keeping the consultant "distant" from the grade assignment process. He also suggested that a grade which represented the average evaluation of a number of graders might present the fairest grading process for to both buyer and seller. He also suggested separate sub-committees for restoration and artwork. As all those involved will attest, something else took place beyond the task at hand when the A.C.G. convened for the first time in history, in September in New York City. This something else, I believe, was a kind of pride and wonder connected with the work that we were involved with. For a few days, comics ceased to be "commerce" and regained their magic for all of us. I wish to thank publicly Gary M. Carter, Steven Fishler, Ernst Gerber, Pat Kohanek, Sean Linkenback, James Payette, John Verzyl, Susan Cicconi, Russ Cochran, Bruce Hamilton, Roger Hill, and Tom Horvitz for all of their efforts! These people all added a great, great deal to the success of this first auction. Also Jennie Torres, Bob Overstreet, Forrest J. Ackerman, and Tony Davis all contributed in ways that were crucial to the outcome as well. On December 18th. The Director of Collectibles, Dana Hawkes (a seasoned veteran who brought insight and willingness to listen to our special concerns) provided a special perspective to the auction. Dana's professional involvement was "central" to building a strong auction.

I've left the hard numbers to the press, the C.B.M., the C.B.G., and television. One million, two hundred thousand dollars, during a severe recession, for a first time auction, I believe is a genuine success! The press in New York City watched the Newspaper Strip and Golden Age comics grow at a respectable though slow start — but many went out at the lunch break to write their stories — BEFORE THE SILVER AGE COMICS EXPLODED. Although some less knowledgeable members of the press described the auction as "soft", I feel that anyone with a clear view of events knows otherwise.

David Redden (the Senior Vice-President of Sotheby's), has already given me the green-light for a second Comic Book Auction. Several changes have already been agreed upon. The auction will be held on a Saturday instead of a week-day to allow more to attend (although it should be noted that several times during the auction it was standing room only!). The auction date will be moved away from Christmas to a more favorable time, and the Catalogue will be out much earlier. We already have indications that a tremendous response is unfolding with the consignment of new material. Many people said to me this last year..."Jerry, your going to have an incredible first auction, but I don't think you will be able to match the property the second time around." I can tell you that this second auction will be contain much more reasonably priced estimates. There will be as great or greater a selection of both original artwork and comic books. There will be a greater selection of Newspaper Strip original artwork. Already some historical "first" offerings from the Golden Age are in and I will expand our offering of Silver Age comics and Silver Age Artwork. Not only that but there will be a "new" Science Fiction Section. Generally I believe people will find that our second auction will appeal to and engage a wider audience. That which did not work in the first auction will be dropped, what proved to be popular will be encouraged. I will be running ads in the trade and fan journals to remind everyone that consigning property to Sotheby's is a process open to everyone. **People will still ask me, "What are you having the most trouble finding?" The answer is simple, Silver Age DC. Comics!** Anyone with strong runs of Flash, Green Lantern, Showcase, Brave & Bold, and other DC. comics from 1955 through 1965 can expect to obtain remarkable profits by consigning these important and sought after comics. See you all at the 1992 Auction!

Best, Jerry.





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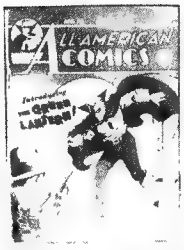

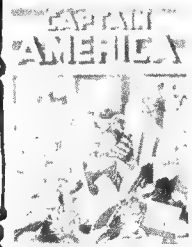

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The Comic Book Collector's Lament

by Gary M. Carter

Some say the best that life can give
is love and companionship,
or fine food and spiritous drink
upon which to dine and sip...

Some say it's stylish, expensive clothes
impressing all who stare,
or fabulous cars with exotic names
and prices beyond compare...

But I don't need love nor companion dear
I don't need fancy drink,
I don't need style nor adoring looks
to keep me "in the pink"...

I don't need gadgets or stretch limousines
or any expensive contraption,
all I need to fulfill my life
is a near mint run of Action!

MARKETPLACE MAIL

Hello,

To start off, I want to say that *CBM* is awesome! Please keep up the great work! Your coverage of the Golden Age and 50s books has helped me to discover the wonderful world of pre-60s comic books. In future issues I would like to see an article on Fiction House and an article on esoteric 50s DC titles... I think a listing of undervalued, scarce, and important Golden Age (non ash cans!) and/or 50s books would be great, as well as profiles of non-EC 50s horror comics, DC 50s sci-fi titles, and a discussion/opinion survey of the greatest comic book covers of all time. I am also interested in hearing about people's experiences uncovering important comic collections in attics, basements, garage sales and at flea markets. I often wonder if all Golden Age comics in the United States have been uncovered at this time or if some valuable collections are still hidden out there. What do you think? This is a topic that could definitely promote some interesting discussion. To change the subject, I have listed below some Silver Age and 70s books that I have had an extremely difficult time locating. Perhaps others may agree that these books are tough to find.

Strange Tales #116 - This Torch/Thing battle issue has a great painted cover and most people seem to overlook this as a key due to the other great keys in the early *Strange Tales* run. I have been looking for two years for a NM copy with no luck.

Superman #199 - This issue with the first Flash/Superman race has been much more elusive than *Flash* #175 (second Superman/Flash race). I simply cannot locate a high grade copy.

Worlds Finest #198 & #199 - The third Flash/Superman race is not quite as difficult as *Superman* #199 but still less available than *Flash* #175.

All Star Western #10 - First Jonah Hex - I have been looking for eight months and the best I've found is a fair copy.

Jonah Hex #1- See above

G.I. Combat #87 - First Haunted Tank - I have not been able to find this book in any condition after a three year search.

G.I. Combat #114 - Origin of the Haunted Tank. The best I have found is a VG copy after a three year search.

House of Secrets #92 - First Swamp Thing - I think this is one of the most important 70s keys. Much tougher to find in high grade than *Conan #1, Amazing Spiderman* #129, or *Incredible Hulk* #181. I finally found a VF copy after a two year search.

Showcase #7 & #8 - I have seen *Showcase* #4 on sale on numerous occasions, but have never even seen these Flash issues except photographed in the *Photo Journal Guide to Comic Books!*

Showcase #45 - This Sgt. Rock issue is rarely offered in high grade.

Strange Adventures #150 - This book has an awesome outer space cover that reminds me of some of the covers on the very early issues of *Mystery in Space* and *Strange Adventures*. Tough to find in high grade.

...On another topic I just received issue #11 of *CBM* in the mail and want to respond to Keith Contarino's differentiation between pure collectors versus investors and investor/collectors. I consider myself a pure collector because I buy only what I like and I get tremendous joy and satisfaction from my comic collection. I agree with Contarino that if the comic book market collapsed tomorrow, and my collection became worthless, I would not mind, as I would love it if I could collect Golden Age books inexpensively. However, the market will not collapse, and the fact is I do spend a large portion of my income on comic books. Now I am not a rich person, so the bottom line is that I must consider the resale value of my collection in order to rationalize the amount of money I spend. As a result, I try to buy investment grade copies when I can. I will pay over guide if I feel the price is fair, but I will also accept the best available copy of a book if I know I cannot do any better. I do buy many books for my pleasure that I know have little resale value, but when I do spend upwards of $40-$50 or more on a comic, I consider it an investment, and thus I try to find the nicest copy available in order to further secure that investment. In fact, I don't think it is even possible to be purely a collector if one collects Golden Age comics. Even fair to good copies of many Golden Age books will set you back hundreds or even thousands of dollars. One would have to have money to burn to spend that kind of money just to read and enjoy Golden Age books.

Contarino talks of dealing with the "realities of our hobby," and then wonders why there are not more pure collectors around. It is simply too expensive! I hope I will never have to sell my collection, but it is nice to know that I can sell it if I should happen to fall into hard times. Well, thanks for listening! Sincerely,

— Andy Marinkovich, California

(I'm sure Keith would agree with you since he is actually a proponent of higher grade material when it is available. I don't know a single collector who will not choose the higher grade copy when it is available AND affordable! Editor.)

Dear Gary;

I have been reading your last two issues (#10& 11) of the CBM and I have enjoyed them very much ... I have a suggestion; I was (and still am) very interested in all those Golden Age ash can comics that have been seen over the years (like the one's mentioned in issue #10's article along with the one's shown in the Moondog's ad and others I have seen over the years (i.e. the Mystery Trail ash can shown in CBG several months ago)). But what bothers me is the lack of availability that many of these items have to the average Joe Blow collector. Just looking at where most ash cans fall on the list of rare comics will tell you the odds that most collectors will have of ever owning one, much less reading one.

My idea is about asking those folks who own the various ash can editions (someone, somewhere must know who does), to let Micro-Color put them on micro-fiche. Perhaps one could convince DC or Micro-Color to do a special ash can micro-fiche series. It could possibly be that both DC & Micro-Color may not be interested, but it wouldn't hurt to try.

Well, it is just a thought. Who knows, it might give us collectors, who would like to see these things, a chance to see what all the hub-bub is about.

Well, thanks for listening and please keep up the good work!

— Ray Bottorff Jr., Michigan

Dear Gary,

Happy New Year! I had been meaning to subscribe to *CBM* for sometime now & just forgot to, then when you sent me #8 with that terrific article by my friend John Snyder, I decided to do so. I find *CBM* in some ways to remind me nostalgically of the old CBG when Alan Light was doing it! I purchased 90% of my collection from ads in it! I also wanted to add a few words about comic restoration. If you can restore vintage autos, wrist watches, antiques, toys, & other collectibles & actually increase their value, then why all this silly Taboo on anything paper being restored? I would sure hate to think where we would be if the Library of Congress & other paper preserving institutions felt this way.

— Bill Campbell, Alabama

(You pose a good analogy, Bill. I wonder what our readers think of it? Editor)

Dear Gary,

I've gotten good response to my mail bid announcement ad. CBM keeps improving, I really can't say more in that area except keep up the good work. The cover on issue #9 was truly striking and should certainly increase "newsstand" sales. I'm somewhat surprised that no letters were forthcoming in response to my letter that you and Lisa so kindly printed in CBM #7. The letters section is one of my favorite parts of CBM, Please keep expanding its size! Well, keep up the good work. Sincerely,

— Bruce W. Edwards, Kentucky

(It's one of my favorites too. The size depends on how many letters we get and, of course, how wordy I get. Editor)

Dear Gary,

I'm crushed! I can't believe Sean belittled that greatest of all superpets, Krypto. Next thing you know, he'll be saying *Action* #252 is unimportant because Supergirl's skirt's too short! I hope the next time Krypto flies over Alpharetta, Georgia, he makes a beeline for that super fire hydrant otherwise known as Showcase Collectibles.

Seriously though, Sean's "Unsleepers" column has some good information in it. Why? Because we all are constantly hearing advice on overlooked, under priced books, but only rarely do we hear about overpriced (comparatively speaking) Silver or Golden Age books. Sean accurately points out the Riddler is not as important as Catwoman or even The Penguin.

MARKETPLACE MAIL

The reason *Batman* #171 Guides so high is due, partially anyway, to me. I was one of those people who discussed the importance of the #171 three or four years ago and started offering 8 to 10X Guide to get high grade copies. Had I been astute or knowledgeable enough to have discovered *Batman* #155 and *Lois Lane* #70, I'd have started looking for them then, too. Consequently, those two books would probably Guide higher now than *Batman* #171. However, since *Lois Lane* #70 and *Batman* #155 were "discovered" much later, they have not had time to appreciate. They will, in my opinion, surpass #171 in price shortly. In fact high grade copies of both are bringing around $200 at this time.

A little background material on *Green Lantern* #40 might also help. About 10-15 years ago, this book was discovered and widely believed to be the companion to *Flash* #123; that is, the first Golden Age *Green Lantern* in the Silver Age. Most of us believed this even though we all knew about *Flash* #129 and, especially, *JLA* #s 21 and #22. Still, we ignored this and went in hot pursuit of the "Next Flash #123." Well, what we inadvertently did, was to drive up the price of *Green Lantern* #40 dramatically and, perhaps, unfairly. When it was discovered that this book is nothing more than his first appearance in the Silver Age *Green Lantern* title, the price was already sky high. I venture to guess that if this book was not also the first crisis, it would be dropping in price.

I have no quibble with the rest of Sean's list. *Fantastic Four* #66 and #67 are shaky at best. Why anyone would want #66 at its present high price is beyond me. Sure, *Amazing Spider-Man* #14 is very important. But is the Green Goblin as important as say, Dr. Strange or Captain America? I personally don't believe so. Still, I have some problem with including it in his list, as it is a legitimate Marvel Key and only appears inflated!

Hooray for Sean's attitude toward *Adventure* #247. I first started doing Market Reports for the *Overstreet Update* because advisors were ranking this book with *Showcase* #4, *Amazing Fantasy* #15 and *Fantastic Four* #1 five years ago or so. I feel *Adventure* #247 may be one of the ultimate "Who Cares" of Silver Age Keys. While the book does sell sporadically and there are a "legion" of Legion fans out there, to compare this book to *Flash* #105, *JLA* #1, *Green Lantern* #1, and even *Showcase* #15 and #17 is, I feel, inappropriate. I personally feel the first appearance of the Legion of Super Pets is not only more collectible (snicker), but far more interesting than the Legion of Super-Heroes. (I know, I'm going to get letters on this one!) Anyway, I've got a few UNSLEEPER suggestions of my own except I call it "J. KEITH CONTARINO'S BOOKS THAT STINK UP YOUR MAIL BOX" What follows is a list of books that I truly hate to see show up in my mailbox. All are supposedly important, all are supposedly worth some money, and none sell very well.

Hulk #102 From its "ugly brown" cover to its uninspired artwork, I call this 1968 #1 a "dog" through and through. It's the only 1968 #1 Marvel that not only is rarely asked for, but is actually unsellable in high grade.

Spider-Man #129 Yeah, this book does sell, but everyone sending you one wants full Guide for the darn thing because it's the first appearance of everyone's favorite mass murderer, The Punisher. I don't like seeing it because I'm exhausted from telling people I can't pay more than 50% on it. That's because it's even more difficult to sell now than last year. I suspect because most everybody who wants one has already got one!

Hulk #181- (See *Spider-Man* #129 above.)

Adventure #267 I think it is as as over-rated as the #247. This book is almost impossible to sell except in NM, which is almost impossible to find.

X-Men #10 Actually, I like this book. It's the first Kazar, white covers, nice artwork etc. Unfortunately, there must be about 3 gazillion high grade copies around. I know of two warehouses over the past three years that had many, many copies of this book above in VF. Easily the most often offered Silver Age Marvel.

Journey Into Mystery #115 Origin of Loki! Also many, many copies abound.

Strange Tales #101 Not really a #1. Sure, in NM a great book; but, since everyone's always sending VG copies, another "Who Cares?" I would sure rather buy #110, #111 and #135 instead.

Action #267 Guess why.

Captain Marvel #1(1968) Another 1968 #1 that somehow got lumped in with good 1968 #1s like Iron Man #1 and Silver Surfer #1. I challenge anyone to sell a VG copy of this book for over $10.

Batman #428 ARRRGGHHH! Sorry, I couldn't resist. I feel one of the worst stories and worst investments of all time!

I feel duty bound to also mention *My Greatest Adventure* #80, *Anthro* #1 and *Secret Six* #1. Anyway, better run. I'd like to see more "over-hyped" or "over-valued" lists from other *CBM* readers. Hopefully, my NM copy of the first appearance of Comet the Superhorse will never make their list. Take care.

— Keith Contarino, Georgia

(Now keith, you're just going to have to learn to just come right out and say what you think and quit being so shy! I too rather enjoyed the idea of "Unsleepers" myself, especially the discussion of my most overvalued book of all time, Adventure #210! Gee-ma-neeez there are so many other Silver Age books I'd buy first for that kind of money...but hey Keith, maybe some CBM reader with a different viewpoint can give us, and the writer of the next letter, the "super poop" on the super pup. Editor)

Dear Editor,

I was very happy to see Sean Linkenback's UNSLEEPERS column in issue #12. I can't agree with every choice (especially *Conan* #1) but I sure like the idea. Let's have another UNSLEEPERS in the future. Buy the way, I've always felt that the price of *Adventure* #210 has been way out of line in recent years. It was nice to hear someone say it in public! Thanks Sean for a great idea!

— Derek Mangese, Florida

Mr. Carter,

I have enclosed a whopping 3 bucks for *CBM* #6, which I somehow missed between the last newsstand issue I ordered and the first subscription issue I received.

It is nice to finally see a publication aimed at collectors of Golden Age books (and Silver), rather than speculators on new stuff.

I make a living as a comics retailer, and most of our profit comes from X-Marvel and the like, and *CBM* is a welcome reminder that there are others out there who love comics for what they are, rather than what they are worth.

I do a lot of buying of Golden Age books through advertisements, and I would like to see more ads if it could be done without sacrificing articles. I love sitting down with *CBM* or CBG and the Gerber Photo Journals and going shopping.

Rush me #6, and keep up the good work. *CBM* is always the highlight of whichever pile of mail it arrives in, and I look forward to it every month. PS. How about going bi-weekly? Or even weekly? Daily maybe?

— Victor De Long, Washington

(You'd probably laugh if you saw how many all nighters it takes for Lisa and me to get CBM out every month! But thanks for the nice sentiment. You may be interested to know that quite a few shop owners and managers tell us that they use CBM to educate, for want of a better word, younger collectors about older material. I love to go window shopping in the Gerber books myself. Editor)

Dear Dr. Kochanek:

As a long time coin and comic book collector, I always knew that it was just a matter of time before photo-grading guides, rarity ratings, etc., made their way from coins to comics. I first proposed all of the above (and then some) to Bob Overstreet about 15 years ago... In *CBM*, I see your interest in rarity ratings and an ad for a photo-grading guide by Bob and Gary. Surely, someone will start keeping condition census data in the near future.

Leonard Brown (of the legendary Collectors Book Store in Hollywood) and I started dealing in old comic books around 1960. After several years, I sold out so I could go to graduate school and he went into business with Malcolm Willits. Even then, it was apparent to us that the first few issues and the last few issues of a title were often the rarest. A book like *Adventure Comics* #91 is a little harder to spot, but when I saw one a few years ago, I picked it up for that very reason. Old habits are hard to break. Naturally, I was very pleased to read your article and hope that many more don't turn up because of it. In any event, if you don't find one somewhere else, I would be open to a trade. Give your article a few weeks/months to see what happens, but if you don't get it and need a copy to complete a set, let me know.

MARKETPLACE MAIL

I have kept the kind of data you describe for Yellow Kid items for several years, especially pinbacks. As you might imagine, in the set of 160 buttons, four are very very rare.

There are lots of other examples, and I look forward to reading more of yours in the coming issues of *CBM*. Sincerely,

— Richard Olson, Louisiana

Dear Gary,

As our hobby grows, and the price of key books is on the rise, I think the members of The American Association of Comic Book Collectors (AACBC) could attempt to find out important data about certain comics. How many, what condition, general geographic location, etc. If someone is buying an *Action* #1 in fine condition, it might be interesting to know the exact "condition rank" of the book. If a collector spends $10,000 or even more, wouldn't they want to know if it's the first or the sixth best copy in existence? A good survey might finally supply the hobby with more accurate data about how many copies of certain books really exist verses the estimates now used. I think most collectors really want to know. I've just purchased a copy of *Detective* #27 in VF unrestored condition. I've been told it's in the top five. I've also been told it's the #2 copy. To me that's a big difference. Now, don't get me wrong. I love the book and that's that. But, I would like to know the accurate rank of the copy. A survey under the auspices of AACBC could be a really great thing for everyone. To start the survey, I suggest obtaining information on the following books: *Action* #1, *Detective* #27, *All American* #16, *Batman* #1, *Superman* #1, *Marvel* #1, *Whiz* #2 (1) and *Showcase* #4. All answers could be kept confidential, yet the general data could be reported periodically, maybe in CBM. What do you think?

— Jerry Jacobs, New York

(I think it's a great idea. As a matter of fact Dr. Pat Kochanek is keeping just such a registry. You can send him a color and a B&W xerox of the cover of any major GA key. Please write to Pat Kochanek c/o CBM. Editor)

Dear Gary,

Besides hearing complimentary comments about your Comic Book Marketplace from a friend of mine, today I received an auction list from Quasar Comics of Louisville, Ky. also praising it!

I am primarily interested in older comics and original art, so I guess I'll give your pub a try. Additionally, I am a former college art history teacher and have written a number of pieces on some aspects of older comic books. On another subject: I am a member of the Christian comics apa, Alpha Omega. Most of the members are pro artists, writers, animators, art directors, etc. Our bimonthly issues for members only often have pieces of interest on a variety of comics-related subjects. In addition to free-lancing, many members produce their own comics. There is a future prospect that members' work will be put together in the form of an anthology comics series. If this works out to its potential, AO members may find a national forum for their work on comics stands. I'll certainly look forward to hearing from you about the enclosed article. I would like to have the opportunity to make a contribution to what you're doing through your fine publication. Lord knows,...the modern ones are "cookie-cutter" comics with all the depth of a penny a train just ran over!! Let's hear it for the good ol' funny books. Best Regards,

— Harry W. Miller, Kentucky

Dear Gary,

Enclosed is my subscription renewal. Your publication has, in such a short period of time, developed into the finest comic information source ever offered. All the articles have been entertaining and truly thought-provoking. You've really come a long way since 'all-ad' issue #1. I've enjoyed '*CBM* Spotlight' because I finally get to see the faces behind the voices. I've dealt with Mark Wilson, Jim Payette, etc.... in the past few years, but only by phone. It's nice to see and read about them and their families. How I'd love to see a picture of Howard Rogofsky!

My favorite *CBM* series is Sean Linkenback's 'Sleepers.' However, I must say that I was taken aback by Sean's "negative" comments on '*Red Raven* #1. I think this book is a great investment for several reasons. The Kirby art (his first work for Marvel) is classical and imaginative. You get 'Mercury', Kirby's first foray in Norse mythology. Interesting side note, the strip 'Mercury' was credited to 'Martin Bursten who is not, as comic book legend made us believe for years, either Jack Kirby or Joe Simon. Joe Simon, in his recent autobiography, blew the lid off that myth by revealing that 'Bursten' was a real life writer who helped out in those early S&K adventures. Also, in *Red Raven* #1, you get Jack Kirby's first signed work in 'Comet Pierce.' All this and Kirby's first cover for Marvel!

Now, Sean, how can you say that *All Select* #1 is a better investment choice than 'Red Raven #1?' Sure, *All Select* has the 'Big 3' and a nice Schomburg cover, but did you ever look at the poor artwork within? ... Also, *All Select* #1 looks like a lot of other Timely's that came out during that period. On the other hand, *Red Raven* #1 is a one-shot, one of a kind, unique book. Well, I'm glad I got that off my chest. Sincerely,

— Frank Rohr, Florida

Dear Mr. Carter,

I'm very interested in your publication... It's been a few years since I actively collected comics and I would like to re-enter the field. I hope that you can be of some help. Also, I am a museum professional very interested in the preservation of comic books and their contribution to popular culture. Do you know of any museum devoted to comic books and their associated products exclusively? If so, I would appreciate any help you could give me. Thank you so much for your time. I look forward to hearing from you.

— Craig Olson

(Well Craig, I personally know of no such museum, although I've dreamed of such a place for years. Do any of our readers know of a place like the one Craig describes? Editor)

Dear Editor,

Really liked that shot of Shel Dorf with the *Sure Fire* #1. I truly love photos of people with comics from the 30s and 40s. Shel's was a classic. Also *CBM* is great. Keep up the good work.

— Bill Vanderveer, Kansas

Dear Michael Naiman,

Just had to write and say that the SOTI Revisted is wonderful. God, did they really make comics out to be that bad? Incredible! The series is helping me understand about the intense interest collectors seem to have for comics that came out just before and just after the code. Another inspired article idea from you folks. I hope we get to read more on this. Yay *CBM*!

— Russ Majors, Illinois

Dear *CBM*,

Please tell Larry Curcio that his info on *Strange Tales* and *Journey Into Mystery* was great and fell on very receptive ears (so to speak). He and Pat Calhoun seem to have this Atlas stuff down. I must say that I have added nearly every book that Pat discusses to my personal want list. I love the fact that every time I open up your magazine I learn about comics I've never heard about. Your publication is an "Adventure" (no pun intended) from cover to cover! Let's have more from Larry, ok? Best regards,

— Michael Scanlon, Ohio

Dear Jeff Gelb,

Mystery Men is hilarious! Some of the characters are so absurd and improbable that it is amazing they ever got printed. Your column is a high point with us. Sincerely,

— The Arnolds, Ontario, Canada

To Erik Andresen,

Your list of ten cent DCs under $20 was SENSATIONAL. How about more great buying tips, maybe in Marvel/Atlas or even companies like Archie, Harvey, esoteric 50s horror and the like? I luv inexpensive older stuff! More, more, MORE! Also I haven't seen a cartoon from you in a few issues. Please do more. I have saved all your cartoons and am waiting for more, more, MORE! All around great "fanzine" you guys.

— Brian Bukowski, Montana

Dear John Snyder,

I read your article in *CBM* #12 and was amazed at two things: How much the material is selling for and how much I wanted that Superman Standee. My gosh it was beatiful. I have been interested in Superman related

MARKETPLACE MAIL

memorabilia for several years now and I had no idea that the standee existed. Please continue your articles. I find them frustrating (in that I could never afford most of the items I want) and very informative. I also enjoyed your article in *CBM* #8. Yours truly,

— Brandt W. Reese, Vermont

Dear Editor,

"Wow What A Magazine" (in *The Comic Book Marketplace* #11) was an excellent article. That is the kind of article I subscribe to your magazine for. I hope there will be more articles on early Golden Age in coming issues. Sincerely,

— Grant Overton, Virginia

Gary,

In 1958, when I was approaching my eighth birthday, my brother or sister brought home *Lois Lane* #1 and I remember sitting at the kitchen table and drawing "witch Lois" flying through the sky on her broom. I didn't know who Kurt Schaffenberger was at the time, but I was sure enamored by that great artwork. I also remember drawing the cover from a large (25 cent) Dell comic at the time. I can't recall just exactly what issue it was, but it showed Donald Duck and friends sitting on a couch looking out at the reader. Barks artwork maybe? The next "comic memory" I have occurred in 1960 when I walked down to the corner to Kushner's Drug Store and bought a comic by myself for the first time. I had plunked down my dime for *Lois Lane* #20 (must have been that Schaffenberger magic again). At that point it was all over for me. I was hooked on these small colorful adventure booklets. Even though I didn't buy anymore comics for awhile (due to my financial situation at the ages of 9 and 10), I fortunately had a friend that let me read his. The only bad habit he had with his comics was that he would occasionally cut out action shots from them and then tape these little pictures on his bedroom wall. Horrors!!! Later on I remember trading comics with him. We had actually traded *Brave and Bold* #28 back and forth with each other two or three times. I still have this very same comic in all its tattered glory. God bless it to pieces. I don't think I'll ever sell it. Luckily nothing is cut out of that comic. The next comics I can remember actually buying was one day in 1962 when I went into a variety store further downtown, and bought *Justice League of America* #10 and an issue of *Superman* (#152, The Robot Master, I think) that was out at the time. I continued, from then on, to buy and read most of the major DC's until 1966 when it finally happened...Marvel Day!!! I was on summer vacation then when I purchased *X-men* #24, *Spider-Man* #45 (I think), *Fantastic Four* #56, and *Thor* #143. That was it, good-bye DC - hello Marvel. To me, here was a different breed of comic. The characters seemed so human. I faithfully read all the Marvels from then on. Well, all except the Westerns and Millie the Model. About 1969, my school friend needed cash to buy hockey equipment so he decided to sell off his 3500 plus comic collection that, oh wonder of wonders, contained near complete runs of all the Marvel titles. His father had helped him put this collection together. I thought I had died and gone to comic book heaven. Total cost of the whole collection was about $250. I thought my father would surely raise an eyebrow when I started stacking up my closet with a small mountain of cardboard boxes stuffed with comics. To my amazement, he was kind of interested and looked favorably on my acquisition. Most of this collection was sold off in 1986 to a man in Massachusetts. To this day I'm not sure if it was a mistake or not. The thing that kind of bothers me about this was that when the buyer drove down to purchase the collection he told me he had never read a single comic in his life and was only looking for stock to open a store. I joined the military in 1970 and my comic hobby went on the back burner for the most part. I don't consider the 70's as much of a decade for comics anyway. I was discharged in 1974, and enrolled in Paier School of Art later that year and didn't become interested in comics again until the summer of 1976 when I saw the 6th edition of *Overstreet's Price Guide* in a book store. That brought me back in. I haven't dropped the hobby since. I started subscribing to *The Buyer's Guide* (when Alan Light was at the helm) in 1977 or '78. By the way, one issue of *The Buyer's Guide* had a 3-D cover. Do you know which one? In 1980, or there about, my soon to be wife and I met with the staff of the *Comics Journal* when they were located in Stamford, Ct. She was interested in a job they had available there since she is a writer. Nothing came of this, but they did take us out to dinner after the interview. I thought they were all polite, creative, and interesting people. In 1981 I sent off an illustration to Harry Hopkin's publication — *The Fandom Directory*. It was for their annual art contest. I was later astonished to get a call from Mr. Hopkins who told me that I had won Grand Prize ($50), and the piece would be published in the 1982 directory. My wife and I have sold comics at a few conventions in Ct. in the early 80's and I have attended conventions (mostly in Ct.) since '77. I did attend one of Phil Seuling's Comic Book Marketplace Cons in 1978. It was quite crowded. In 1990 I received a call from Mike DeCarlo who lives about 10 or 15 miles from me. He needed a hand on an inking job he was doing for Marvel. I did the background inks on the *Daredevil Lifeform Annual* #2, the Truth or Dare story. I got this assignment through Frank McLaughlin who, besides being an artist for DC, was also a talent scout for them for awhile. My collection at this point contains a lot of esoteric, 3-D, giveaways, first appearances, small Silver Age DC runs, comics with Neal Adams artwork, and some Golden Age. It took me four years and one month to find all eleven issues of the All Select series and about the same amount of time to find a copy of *Monster Crime* #1. The seller told me it took him 10 years to find this comic. It's surprisingly in VF condition. There is really nothing special about this book other than the fact it can be considered a "hybrid esoteric" (monster comic/crime comic) and its scarcity. Lawrence Watt Evan's Comic census (February, 1987) states 10 copies are reported to exist. Some people I have corresponded with are Lawrence Watt Evans (on his comic census), Cat Yronwode on her word processor problem, and John Belfi who was the artist for the old Straight Arrow comic strip. This is an artist who should get some recognition for his work. He's worked with many of the early greats. A few have worked for him. Two other comic publications I subscribe to are It's a Fanzine and Comics Career which is devoted to people with a desire to become comics creators. Too bad this periodical is ending in a few issues. I'm also a member of Collector's Club. After 33 years in this hobby I've managed to get only one other person to start reading and collecting comics avidly (this doesn't count my wife who collected EC's for a short while). But despite some of the disappointments, rip-offs, and mistakes along the way, I have enjoyed the hobby immensely, and haven't a notion to quit it. It's in the blood stream, I guess. I will end this somewhat long winded letter and leave you with the following to ponder, find a copy of, or just forget about all together. a) A memorable comic — *JLA #16* (1962) — The "Jerry Thomas" (Jerry Bails/Roy Thomas) issue. Love that cover. b) A strange comic artist — Bill Ekgren. Look at the covers of *Strange Terrors* #4 or *Weird Horrors* #7. c) A mysterious comic — *Archie Annual* #1 (1950). Why did Archie Comics offer to buy back this comic from the readers two years later for a dollar each? (*Archie* #56, 1952, has this offer in it.) d) A weird comic plot — *Mysterious Adventures* #15 Dinosaurs bowling with human heads!!!??? and... e) A comic with my name on the cover — *Four Color* #970 (1958)

If you would like to write back, I would be very pleased to hear from you. 'Nuff sed.

— John Russell, Connecticut

(Instead of writing, I thought I'd share your excellent biography with "the CBM family". I'm always fascinated by how collector's lives are intertwined with their passion for comics. I enjoyed your personal "comic book biography" very much. Editor)

Dear Gary and Lisa,

Congratulations on your super publication, *CBM*. I collect comics for enjoyment and it's great to read articles and letters by people who also love comics. Thank you for the positive responses to my article in *CBM* #8. I think we're just beginning to scratch the surface on these great comics by Comics Magazine Co., Ultem, and Centaur. I have a few corrections to offer to the CMC article: 1) The title should read Comics Magazine Co. Comic Magazine Co. was a later company. 2) In the cover gallery key on page 43 the cover artist for *Funny Pages* #6 is Ellis Edwards, not Edward Ellis. 3) On page 45, the second full paragraph, 7th line should read #2-5 instead of #2-4. 4) On page 46, the ninth and tenth lines should read: FP Vol. 2, #2 (Sept. 1937) is actually Vol. 2, #1; FP Vol. 2, #3 (Oct. 1937) is actually Vol. 2, #2. I enjoyed the article in CBM #11 on the 50 Rarest Golden Age comics. In collecting Comics Magazine Co. books I have found the scarcest issues to be *Funny Pages* #9, *Funny Picture Stories* #3 and #4, *WPS* #2 and #4, and *DPS* #2, #4, and #5. I find that the absolute rarest CMC issues are *Funny Picture Stories* #8 and #9, and *Detective Picture Stories* #6 and #7 , that is, if they exist! Keep up the good work!

— Michael Sanchez, California

(Thanks Michael for your excellent research. I'm looking forward to your next article almost as much as I'm looking forward to filling a hole in my want list! Thanks to everyone who contributed to and read this issue of CBM . We'd like to hear from you, so take a moment, won't you, and mail or FAX us a note about your comic book collecting interests. See you next issue and happy collecting. Editor)

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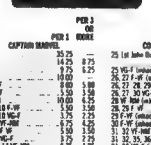

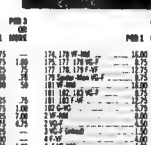

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89 F-VF 2.50 1.50
90 VG-F 2.50 1.50
90 F-VF 2.50 1.50
91, 92, 93, 94, 95, 96, 97 VG-F 2.50 1.50
91, 92, 93, 94, 95, 96, 97 F-VF 2.50 1.50
98, 99, 100, 101 VG-F 2.50 1.50
98, 99, 100, 101 F-VF 2.50 1.50
102, 103, 104, 105, 106, 107 VG-F 2.50 1.50
102, 103, 104, 105, 106, 107 F-VF 2.50 1.50
108, 109, 110, 111, 112, 113, 114 VG-F 2.50 1.50
108, 109, 110, 111, 112, 113, 114 F-VF 2.50 1.50
115, 116, 117, 118, 119, 120 VG-F 2.50 1.50
115, 116, 117, 118, 119, 120 F-VF 2.50 1.50
121, 122, 123, 124, 125, 126 VG-F 2.50 1.50
121, 122, 123, 124, 125, 126 F-VF 2.50 1.50
127, 128, 129, 130, 131, 132, 133, 134, 135, 136 VG-F 2.50 1.50
127, 128, 129, 130, 131, 132, 133, 134, 135, 136 F-VF 2.50 1.50
137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147 VG-F 2.50 1.50
137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147 F-VF 2.50 1.50
148, 149, 150, 151, 152, 153, 154 VG-F 2.50 1.50
148, 149, 150, 151, 152, 153, 154 VF-NM 2.50 1.50
155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169 VG-F 2.50 1.50
155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169 F-VF 2.50 1.50
170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270 VF-NM 2.50 1.50
Ann 1, 2, 3 VF-NM 2.50 1.50
Ann 4 VF-NM (Inhu) 2.50 1.50
Ann 5 VF-NM (Inhu) - Walter's Wrists 2.50 1.50
1 F-VF 2.50 1.50
GIANT-SIZE 1 VF-NM 2.50 1.50

AVENGERS (1972)

1 VG-F ..... 25.25 —
1 F-VF 14.25 8.75
2 VG-F 9.75 6.25
3 VF-NM ..... 10.00 —
4, 5 F-VF 9.00 5.00
3, 4, 5 VG-F 5.50 3.50
6 VG-F (Inhu) 5.00 3.25
6, 7, 8, 9, 10 F-VF 5.50 3.50
6, 7, 8, 9, 10 VG-F 5.50 3.50
9, 10, 11 VF-NM 6.75 4.25
11, 12, 13 F-VF 5.50 3.50
11, 12, 13 VG-F 5.50 3.50
11, 12, 13, 14 VF-NM 6.75 4.25
14, 15, 16, 17, 18, 19, 20 F-VF 3.75 1.75
14, 15, 16, 17, 18, 19, 20 VF-NM 4.75 3.00
17 1st Neal Conclusions VF-NM 8.00 5.00
17 1st Neal Conclusions F-VF 4.50 2.75
17 1st Neal Conclusions VG-F 4.50 2.75
21 VG-F 3.75 1.50
22 Dragon 25-3/0 VG-F 11.00 7.00
25 F-VF (Inhu) 3.50 1.75
25 VG-F (Inhu) 3.50 1.75
26 VG-F (Inhu) 3.50 1.75
26 F-VF (Inhu) 3.50 1.75
27 Thomas VG-F (inked) 3.75 2.50
27 28 Thomas VG-F ..... 6.75 —
28, 29 VG-F (Inhu) ..... 3.75 —
29, 30, 31 VG-F 3.50 2.75
30 VG-F (Inhu) 3.50 1.75
31 Thomas VF-NM 10.00 6.25
32 F-VF 3.00 3.00
32 VG-F (Inhu) 3.25 1.75
33 F-VF (Inhu) 3.25 1.75
34 VG-F (Inhu) 3.25 1.75
35 VG-F (Inhu) 3.25 1.75
36 VG-F (Inhu) 3.25 1.75
37 Adams VG-F 3.50 2.25
37 Adams VF-NM (recycled) 4.00 2.50
38-65: 25 Cent Cover 3.50 1.75
41 VF-NM (recycled) ..... 3.00 —
41 VG-F ..... 3.00 —
42, 43, 44, 45 F-VF 3.00 1.50
42, 43, 44, 45, 46, 47 VG-F 3.00 1.50
47 VF-NM 3.75 2.00
47, 48, 49 F-VF 3.00 1.50
48, 49, 50 F-VF 3.00 1.50
50 VG-F 3.00 1.50
51, 52, 53, 54, 55, 56 VG-F 2.75 1.50
51, 52, 53, 54, 55, 56 VF-NM 3.25 1.75
57, 58, 59, 60, 61, 62, 63 F-VF 2.75 1.50
63, 64, 65 VG-F 2.75 1.50
64, 65 VF-NM 3.50 2.00
66, 67, 68, 69, 70 F-VF 2.75 1.50
67, 68, 69, 70, 72, 73, 74 F-VF 2.75 1.50
72, 73 VG-F 2.75 1.50
74, 75, 76, 77, 78 VF-NM 3.25 1.75
74, 75, 76, 77, 78 F-VF 2.75 1.50
80, 82 83, 86, 90, 91 VF-NM 3.25 1.75
80, 82 83, 86, 90, 91 F-VF 2.75 1.50
83, 84, 85, 86 VG-F 2.75 1.50
87, 88, 89, 90 VG-F 2.75 1.50
90 VG-F 2.75 1.50
Ann 1 VG-F, 40 Cent Cover ..... 3.75 —
Ann 1 VF-NM 4.00 2.50
Ann 1 F-VF 3.50 2.25
Ann 2 VF-NM 3.75 1.75
Ann 2 F-VF 3.25 1.50
Ann 2 VG-F 3.25 1.50
Ann 3 F-VF 3.25 1.50
Ann 3 VG-F 3.25 1.50
Ann 4 VG-F 3.25 1.50
Ann 4 F-VF 3.25 1.50
Ann 5 F-VF 3.25 1.50
Ann 5 VG-F 3.25 1.50
GIANT-SIZE 1 VG-F 3.25 1.50
GIANT-SIZE 1 F-VF 3.25 1.50
GIANT-SIZE 2 VG-F 3.25 1.50
GIANT-SIZE 2 F-VF 3.25 1.50
GIANT-SIZE 3 VG-F 3.25 1.50
GIANT-SIZE 3 F-VF 3.25 1.50
GIANT-SIZE 4 VG-F 3.25 1.50
GIANT-SIZE 4 F-VF 3.25 1.50

AVENGERS (1987)

1 VF-NM 18.00 10.50
1 F-VF 11.00 6.75
Annual Avengers Script VF-NM 6.50 3.75
2 F-VF 5.25 2.25
2 VF-NM 5.25 2.25
3 VF-NM 5.25 2.25
3 F-VF 4.00 2.00
4 VF-NM 5.25 2.25
4 F-VF 4.00 2.00
5 Simbiote VG-F 6.50 2.75
5 F-VF ..... 6.50 —
6 South Carbon Up-out VG-F ..... 17.75 —
6, 7 VF-NM 8.00 2.50
6, 7 F-VF 3.25 2.00
8 VF-NM 5.25 1.50
8 Wrightson VF-NM ..... 4.75 —
7 F-VF 5.25 3.50

CHAMPIONS

1 (1975) VG-F 8.75 4.25
1, 2, 3 VF-NM 4.75 3.00
12, 13, 15 Byrne - Ghost Rider F-VF 4.75 3.00
Fantastic Angel, Iceman, Black Widow, Ghost Rider, Hero Venus App 1-3 ..... 1.50 .75

CLOAK & DAGGER (1983)

1 VF-NM ..... 28.75 —

COMBAT KELLY (1972)

3, 7 F-VF (inked) ..... 1.00 .50

CONAN THE BARBARIAN

17 Gil. Kane VG-F (inked) ..... 2.50 —
20 VG-F 7.75 4.75
20 VG-NM 5.00 3.25
20 VG-F (inked) 2.75 2.50
21 22 VG-F (inked) 2.75 2.50
21 F-VF 3.75 4.25
23 Red Sonja 1st App VG-F 2.75 3.50
23 VG-NM 3.75 3.50
24 VG-F 2.75 3.50
24 VG-F (inked) 2.75 3.50
25 F-VF ..... 3.75 —
25 1st Barbarino VG-F 3.50 2.25
25 1st John Buscema F VF (inked) 3.00 1.75
25 VG-F (inked) 2.00 1.25
26, 27 F-VF (inked) 1.75 1.25
26, 27 VG-F 2.00 1.25
26, 27, 30 VG-F (inked) ..... 1.75 .75
29 VF NM (inked) 2.00 1.25
28, 29 F VF 3.75 2.00
29 F-VF ..... 3.75 —
30 F-VF (inked) 1.75 1.00
31 32 VF-NM (inked) 1.75 1.00
31, 32, 35, 36 F-VF (inked) ..... 1.50 .75
33 33 VG-F (inked) ..... 1.50 .75
33, 34 VF-NM 2.00 1.25
33, 34 F-VF ..... 1.50 .75
35, 36 VF-NM 2.00 1.25
36, 38 F-VF 2.25 1.50
37 VF-NM 2.00 1.25
35, 36, 37, 38, 39 VG-F (inked) ..... 1.50 .75
38, 39, 40 VG-F ..... 1.50 .75
38-65: 25 Cent Cover 3.50 1.75
39 (Adams) VF-NM 6.00 3.75
39 (Adams) VG-F 3.50 2.25
39 VF-NM (recycled) 3.00 1.75
38-65: 25 Cent Cover 3.50 1.75
41 VF-NM (inked) 2.00 1.25
40 VG-F ..... 1.50 .50
41, 42, 43, 44, 45, 46 F-VF ..... 1.50 .50
43 G-VG ..... 1.00 .50
44, 45, 46, 47, 48, 50 VG-F ..... 1.50 .75
47, 48, 49 F VF ..... 1.75 .50
47, 48, 49 VG-F ..... 1.50 .75
48, 49, 50 F-VF 2.00 1.25
51, 52, 53, 54, 55, 56 VG-F ..... 1.50 .75
51, 52, 53, 54, 55, 56 VF-NM 2.00 1.25
57, 58, 59, 60, 61, 62, 63, 64 VG-F ..... 1.50 .75
57 Reveals ID to Karen Page F-VF 5.00 2.00
57 VG-F ..... 3.50 —
58, 59, 60, 61, 62, 63 F-VF ..... 1.50 .75
58, 59, 60, 61, 62, 63, 64 VG-F ..... 1.50 .75
60, 62 VF-NM 3.50 2.00
64 VF-NM 6.00 3.25
65, 66, 67, 68, 69, 70 F-VF ..... 1.50 .75
66, 68, 69, 70 VG-F ..... 1.50 .75
70, 73 VF-NM 3.50 2.00
73, 74, 75 VG-F ..... 1.50 .75
73, 74, 75, 83, 84 F-VF ..... 1.50 .75
81 VG-F (inked) ..... 2.50 —
81, 82, 83 F-VF (inked) 2.50 1.50
82, 83, 90, 97 VG-F 2.50 1.50
83, 84, 85, 86, 87, 88 F-VF 2.50 1.50
87, 88 79 Cent Cover 3.00 1.75
89 VG-F 2.50 1.50
89 F-VF 2.50 1.50
90 VG-F 2.50 1.50
90 F-VF 2.50 1.50
91, 92, 93, 94, 95, 96, 97 VG-F 2.50 1.50
91, 92, 93, 94, 95, 96, 97 F-VF 2.50 1.50
98, 99, 100, 101 VG-F 2.50 1.50
98, 99, 100, 101 F-VF 2.50 1.50
102, 103, 104, 105, 106, 107 VG-F 2.50 1.50
102, 103, 104, 105, 106, 107 F-VF 2.50 1.50
108, 109, 110, 111, 112, 113, 114 VG-F 2.50 1.50
108, 109, 110, 111, 112, 113, 114 F-VF 2.50 1.50
115, 116, 117, 118, 119, 120 VG-F 2.50 1.50
115, 116, 117, 118, 119, 120 F-VF 2.50 1.50
121, 122, 123, 124, 125, 126 VG-F 2.50 1.50
121, 122, 123, 124, 125, 126 F-VF 2.50 1.50
127, 128, 129, 130, 131, 132, 133, 134, 135, 136 VG-F 2.50 1.50
127, 128, 129, 130, 131, 132, 133, 134, 135, 136 F-VF 2.50 1.50
137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147 VG-F 2.50 1.50
137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147 F-VF 2.50 1.50
148, 149, 150, 151, 152, 153, 154 VF-NM 2.75 1.25
148, 149, 150, 151, 152, 153, 154 VG-F 2.75 1.25
155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169 VG-F 2.75 1.25
155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169 F-VF 2.75 1.25
170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270 VF-NM 2.75 1.25
Ann 1, 2, 3 VF-NM 2.75 1.25
Ann 4 VF-NM (Inhu) 2.75 1.25
Ann 5 VF-NM (Inhu) - Walter's Wrists 2.75 1.25
1 F-VF 2.75 1.25
GIANT-SIZE 1 VF-NM 2.75 1.25

CONAN THE BARBARIAN

17 Gil. Kane VG-F (inked) ..... 2.50 —
20 VG-F 7.75 4.75
20 VG-NM 5.00 3.25
20 VG-F (inked) 2.75 2.50
21 22 VG-F (inked) 2.75 2.50
21 F-VF 3.75 4.25
23 Red Sonja 1st App VG-F 2.75 3.50
23 VG-NM 3.75 3.50
24 VG-F 2.75 3.50
24 VG-F (inked) 2.75 3.50
25 F-VF ..... 3.75 —
25 1st Barbarino VG-F 3.50 2.25
25 1st John Buscema F VF (inked) 3.00 1.75
25 VG-F (inked) 2.00 1.25
26, 27 F-VF (inked) 1.75 1.25
26, 27 VG-F 2.00 1.25
26, 27, 30 VG-F (inked) ..... 1.75 .75
29 VF NM (inked) 2.00 1.25
28, 29 F VF 3.75 2.00
29 F-VF ..... 3.75 —
30 F-VF (inked) 1.75 1.00
31 32 VF-NM (inked) 1.75 1.00
31, 32, 35, 36 F-VF (inked) ..... 1.50 .75
33 33 VG-F (inked) ..... 1.50 .75
33, 34 VF-NM 2.00 1.25
33, 34 F-VF ..... 1.50 .75
35, 36 VF-NM 2.00 1.25
36, 38 F-VF 2.25 1.50
37 VF-NM 2.00 1.25
35, 36, 37, 38, 39 VG-F (inked) ..... 1.50 .75
38, 39, 40 VG-F ..... 1.50 .75
38-65: 25 Cent Cover 3.50 1.75
39 (Adams) VF-NM 6.00 3.75
39 (Adams) VG-F 3.50 2.25
39 VF-NM (recycled) 3.00 1.75
38-65: 25 Cent Cover 3.50 1.75
41 VF-NM (inked) 2.00 1.25
40 VG-F ..... 1.50 .50
41, 42, 43, 44, 45, 46 F-VF ..... 1.50 .50
43 G-VG ..... 1.00 .50
44, 45, 46, 47, 48, 50 VG-F ..... 1.50 .75
47, 48, 49 F VF ..... 1.75 .50
47, 48, 49 VG-F ..... 1.50 .75
48, 49, 50 F-VF 2.00 1.25
51, 52, 53, 54, 55, 56 VG-F ..... 1.50 .75
51, 52, 53, 54, 55, 56 VF-NM 2.00 1.25
57, 58, 59, 60, 61, 62, 63, 64 VG-F ..... 1.50 .75
57 Reveals ID to Karen Page F-VF 5.00 2.00
57 VG-F ..... 3.50 —
58, 59, 60, 61, 62, 63 F-VF ..... 1.50 .75
58, 59, 60, 61, 62, 63, 64 VG-F ..... 1.50 .75
60, 62 VF-NM 3.50 2.00
64 VF-NM 6.00 3.25
65, 66, 67, 68, 69, 70 F-VF ..... 1.50 .75
66, 68, 69, 70 VG-F ..... 1.50 .75
70, 73 VF-NM 3.50 2.00
73, 74, 75 VG-F ..... 1.50 .75
73, 74, 75, 83, 84 F-VF ..... 1.50 .75
81 VG-F (inked) ..... 2.50 —
81, 82, 83 F-VF (inked) 2.50 1.50
82, 83, 90, 97 VG-F 2.50 1.50
83, 84, 85, 86, 87, 88 F-VF 2.50 1.50
87, 88 79 Cent Cover 3.00 1.75
89 VG-F 2.50 1.50
89 F-VF 2.50 1.50
90 VG-F 2.50 1.50
90

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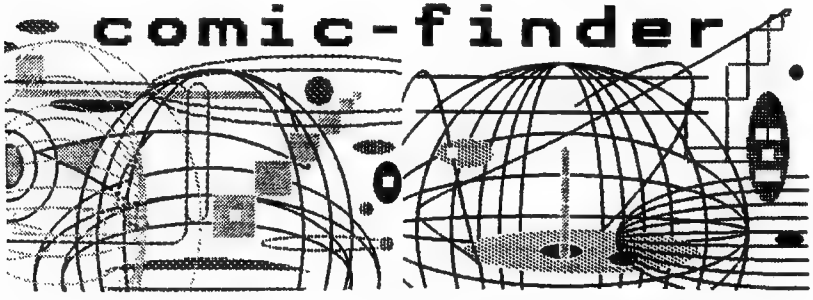

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179 VF- 29
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7 VG- 28
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33 VF 55
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137 VG 45
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SILV SURF 3NM
(Dt St) 68
TOS 53 VF+ 50
57 VF+ 78
58 F- 48
59 F/VF 65
63 F+ 45
TTA 44 VF 98

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(Shp Dt) 70
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VF- 185
DET. 166,169VF+265
173,176 F- 105
174,175 F/VF165
177 VF(+) 185
89 VG+ 135
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#1 VF+
BLACK JACK
[redacted]
22 VG+
[redacted]
BOB STEELE
#1 VF
[redacted]
4 M-
5 VF+
[redacted]
CISCO KID
#292(#1) VF
[redacted]
COWBOY WESTERN
#30 F+
CRACK WESTERN
#66 VGF
[redacted]
68 VG-
FAWCETT MOVIE
Powder.. VF
Powder.. F+
Gunmen.. VGF
Gunmen.. VF+
Gunmen.. F+
#12 VF+
GABBY HAYES
#1 VFNM
GENE AUTRY
FC83 G
GHOST RIDER
#1 VF
2 GVG
HOPALONG CASSIDY
#1WindyC VGF

JOHNNY M BROWN
#269(#1) NM-
JOHN WAYNE
[redacted]
28 Can G
LASH LARUE
[redacted]
1 NM-
LONE RANGER
#1 F+
MONTE HALE
#29(#1) VF-
29 VGF
30 VGF
MOTION PIC CX
#101 VG
101 VG+
102 VG+
103 F
104 VG
105 FVF
106 NM+
[redacted]
107 VF
108 F
109 VG+
109 F+
#110 VGF
111WindyC VF
112 F+
113 F+
114 VF+
PRIZE WESTERN
[redacted]
REAL WESTERN HERO
#70(#1) VF
RED RYDER
#42 NM
[redacted]
[redacted]
[redacted]
REX ALLEN
#316(#1) NM+

ROCKY LANE
#1 VF
2 VF+
3 F
4 F
5 F
6 F-
7 F-
[redacted]
9 F+
10 F+
11 Can VF+
11 F+
12 F+
13 VF
14 F
15 VGF
16 VG+
17 F
18 F+
19 F+
20 VF
[redacted]
22 NF
23 VF+
24 VG+
25 VGF
26 F
27 F
28 VGF
[redacted]
31 F+
32 VG+
33 VG
[redacted]
36 VGF
37 VG+
38 VGF
39 F+
40 VGF
41 FVF
42 VF
43 2cvr VF+
43 F+
44 VG+
45 VG
46 VG+
47 VG
48 VF
49 VGF
50 VG+
[redacted]
52 VG
53 FVF
54 VG+
[redacted]

ROCKY LANE
#59 VF+
60 VF+
[redacted]
64 F-
[redacted]
66 VGF
67 NM
[redacted]
71 F-
[redacted]
75 VFNM
76 VG
77 VG+
79 F
79 VGF
79 VGF
[redacted]
81 VG+
[redacted]
83 VGF
84 NF
85 VGF
86 F+
[redacted]
#3British An VG
ROD CAMERON
#1 VGVG+
54 British F+
SIX GUN HEROES
#1 VG+
4 NF
5 NF
7 M
9 NF
11 VF+
13 VGF
15 F+
17 VF+
18 VF
20 VF
21 VF
23 NF
[redacted]
34 VG

SMILEY BURNETTE
#1 VF
[redacted]
1 FVF
1 G-
[redacted]
2 F
[redacted]
3 VG
3 GVG
4 VF+
SUNSET CARSON
#1 F+
[redacted]
TIM HOLT
#1 VFNM
TIM MCCOY
#19 VGF
TEX RITTER
#1 NM+
TOM MIX
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2 FVF
WILD BILL ELLIOT
#278(#1) VF-
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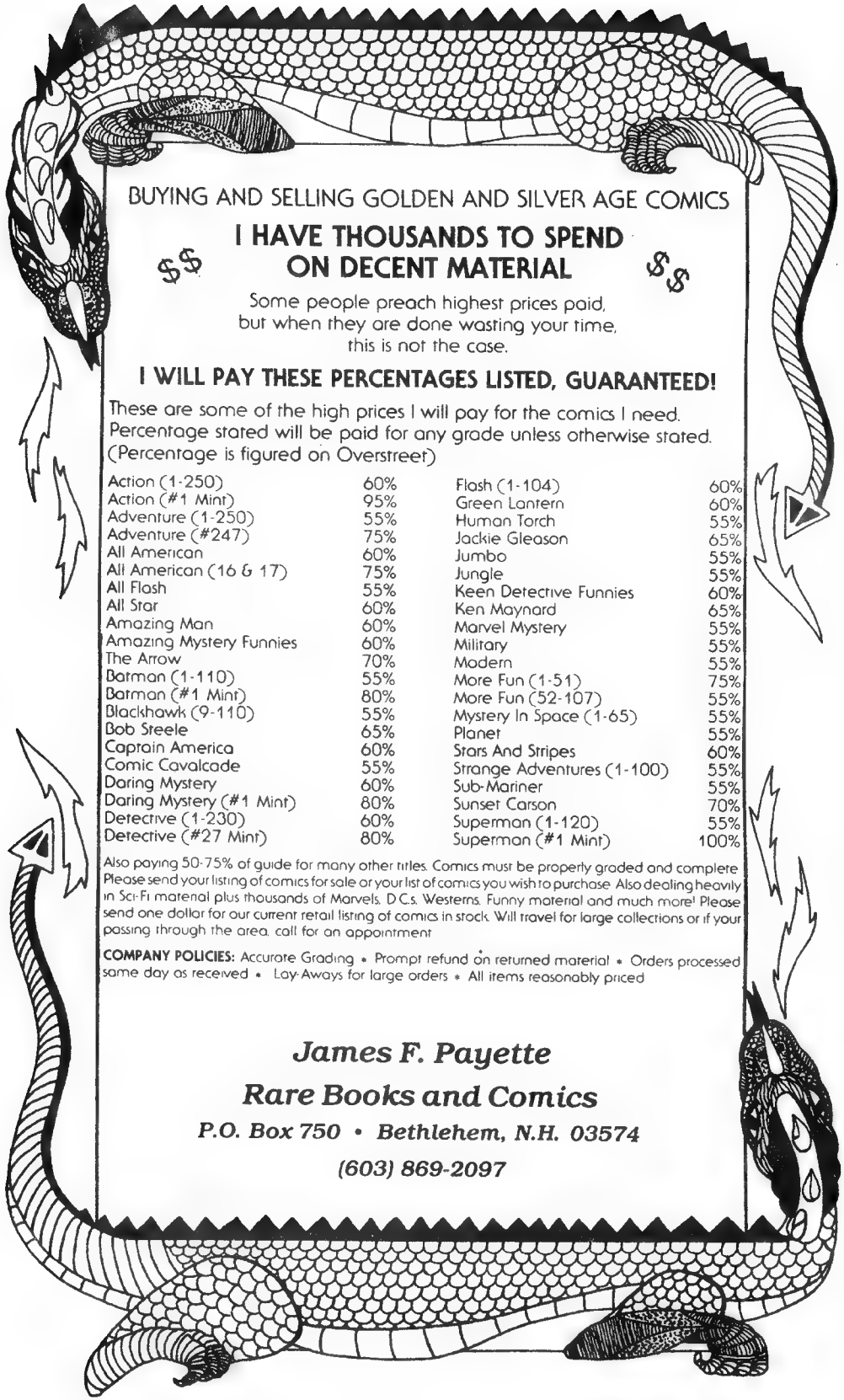

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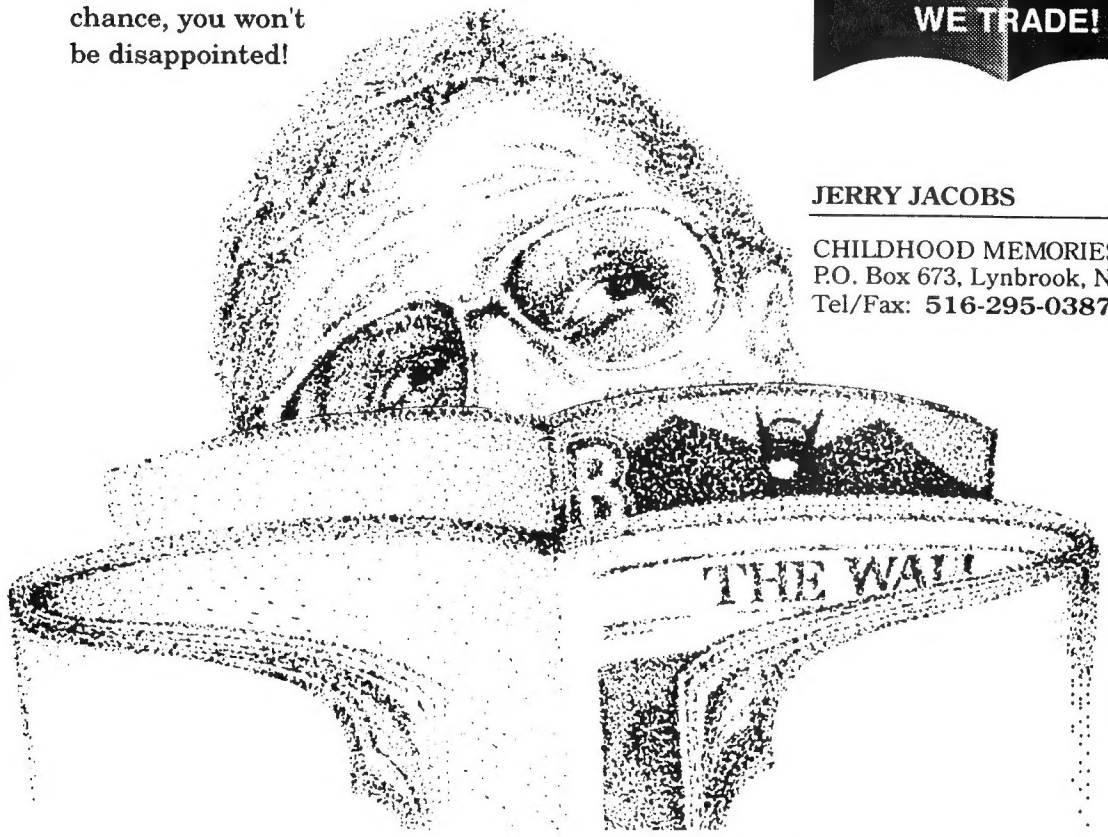

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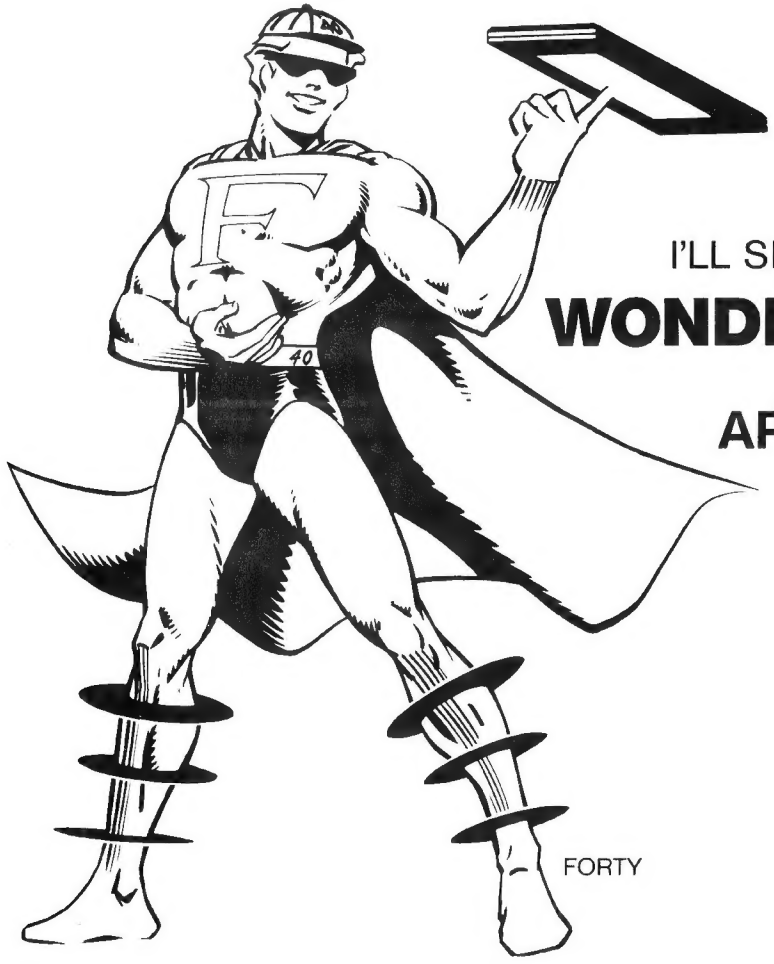

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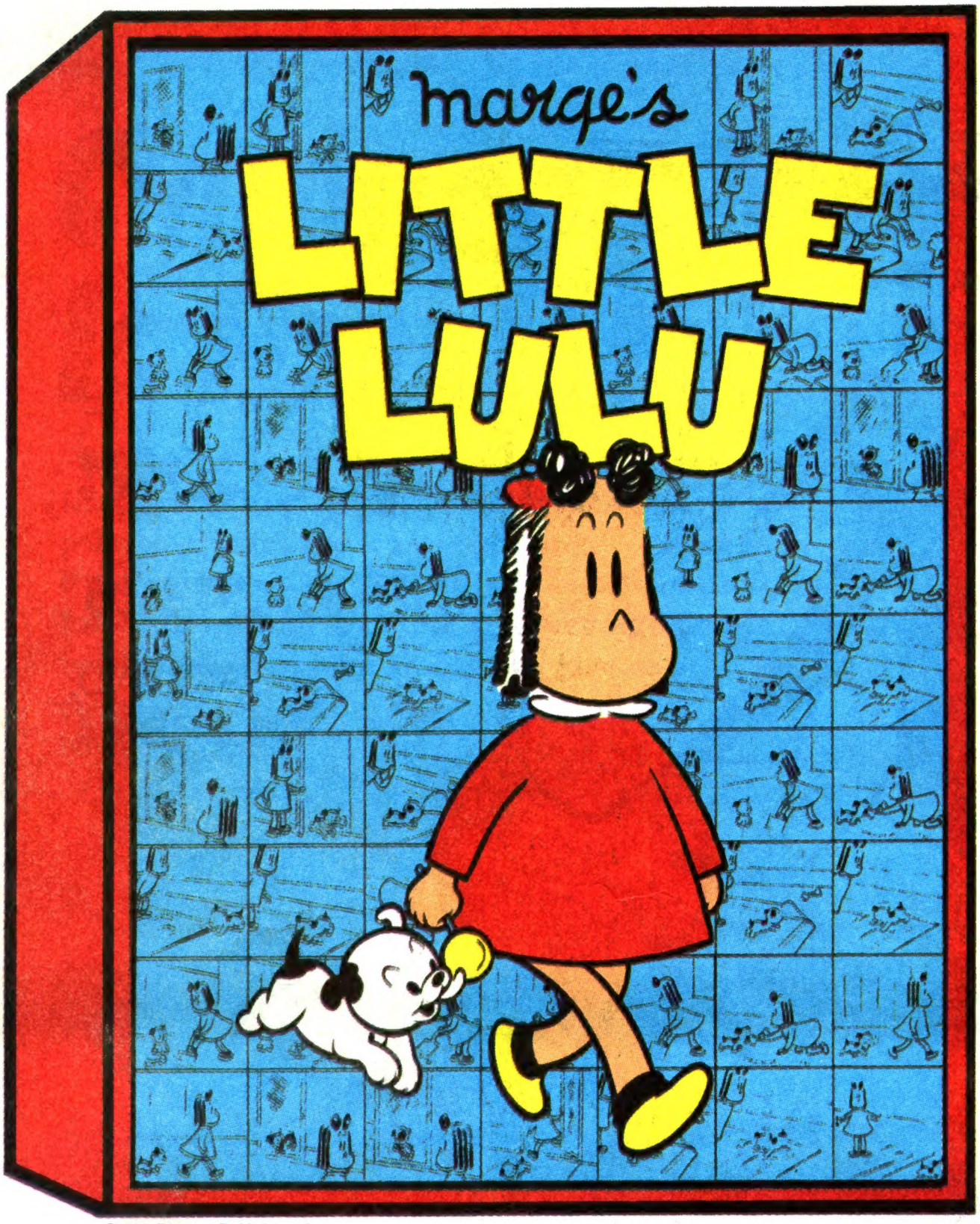

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